

MUSIC & DRAMA EXTRA

# MUSICAL AMERICA

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*Nevada  
Van der Veer,  
American  
Contralto,  
Who Is Active  
This Season in  
Concert, Oratorio  
and Opera*

## *In This Issue:*

THREE  
DOLLARS  
A  
YEAR

PIZZETTI FORESEES VITALITY AND GROWTH FOR OPERA  
JOHN POWELL EXTOLS THE FOLK MUSIC OF AMERICA  
CHARPENTIER'S "LOUISE" REVIVED AT THE METROPOLITAN

TWENTY  
CENTS  
A  
COPY

"The Sunday pilgrimage gave us a plethora of pianists — — Martha Baird's name comes first, because to us she was the crowning talent of the day and we were so affected by her playing that we remained longer than we should have done with so many other things claiming our presence to hear Chopin's B flat Minor Sonata, six Visions Fugitives by Prokofieff and two Debussy pieces. There are no half-measures to be taken in praise of this remarkable pianist. She has 100% of all the qualities, charms, profundities and technical requirements that go toward the making of a superb musician-artist—remarkable musical skill lent only to interpret rather than used for self exploitation, beautifully modulated tone, distinction, refinement, intelligence."

Herman Devries "Chicago American," December 16, 1929.

# MARTHA BAIRD

PIANIST

## ACCLAIMED ON AMERICAN TOUR

SOLOIST: BOSTON SYMPHONY  
ORCHESTRA

SERGE KOUSSEVITZKY, Conducting

"Martha Baird as the soloist in Schumann's A minor Concerto for piano and orchestra, was undoubtedly regarded by many as the outstanding feature of last evening's Symphony concert . . . Whether the marked warmth with which it was received by last evening's audience was tribute to the continued popularity of the music itself or to Miss Baird's playing of the solo portion may not be estimated. Certain it is that the young pianist, several times recalled to the stage, may well count last evening's reception another addition to the list of successes which she has achieved both here and in Europe. Nor was the enthusiasm unmerited. Miss Baird does not belong to the generation brought up in the Schumann "tradition," but she brings to the service of this music of an earlier and more romantic day an excellent and abundant technique and a fresh and youthful enthusiasm."

"Boston Post," December 3rd, 1929.

### PIANIST OBLIGED TO RESPOND TO NUMEROUS ENCORES (Headline)

". . . From first to last her playing was superb . . . the Chopin selections evoked tremendous applause, the pianist yielding to demand for encores . . . the pianist's brilliant work throughout gave her audience an evening of joy."

"St. Louis-Globe Democrat," February 10, 1930.



### RETURNS FROM CONCERTIZING WINNING NEW PLAUDITS (Headline)

"She has an equipment which many performers might envy. A certain taste and intelligence is apparent and she evidently feels deeply the emotions she endeavors to portray."

"Los Angeles Times," January 29, 1930.

Just Returned from Trans-Continental Tour ▲ Dec.-Feb.  
Next New York Recital, Town Hall, Saturday Afternoon, March 22nd

CONCERT MANAGEMENT ARTHUR JUDSON, STEINWAY BUILDING, NEW YORK

STEINWAY PIANO



## NEW BILL PROVIDES FOR FOUNDING OF U. S. CONSERVATORY

Measure Introduced in House by Representative Gavagan, of New York, to Have Hearings Before Education Committee — New Provisions Aim to Surmount Objections to Former Fletcher Bill

WASHINGTON, March 5.—After a consultation with leaders in music circles and securing the views of many musicians throughout the country, Representative Gavagan of New York has introduced a bill in the House of Representatives for the establishment of a National Conservatory of Music in Washington, with branches in various sections of the country. It is understood that an identical bill is to be presented in the Senate. The bill was referred to the House Committee on Education which will hold hearings on it, on dates not yet decided upon.

While the provisions of the new bill are similar to those of the measure introduced at the last session by Senator Fletcher of Florida, there are many provisions which are intended to meet objections urged against the Fletcher bill.

The bill provides that there shall be established in the United States of America "an institution of learning, to be known as the National Conservatory of Music, for the purpose of educating pupils in instrumental and vocal music and all branches of musical education and musical art and such other auxiliary studies as the director general and the advisory board of directors may prescribe. This institution to have the sole right to use the title, 'The National Conservatory of Music,' and shall enjoy all privileges of a Government institution, such as the use of the United States mail and the use of the Congressional Library."

It is provided that the executive headquarters of the general board of regents and of the director general and the main conservatory shall be located in Washington, District of Columbia.

### To Be Ruled by Regents

Interesting arrangements for the government of the school provide "that the National Conservatory of Music shall be under the authority of a general board of regents consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Committee on Education and Labor of the Senate, and the Chief Justice of the United States Supreme Court, who shall appoint a director general and an advisory board of directors to manage the conservatory. The director general shall be a professional musician, or of musical training, with administrative capacity and executive ability, and of good character. The advisory board of

(Continued on page 42)

## More Novelties and Revivals Rumored for Next Season at the Metropolitan

Reports have multiplied with respect to probable novelties and revivals at the Metropolitan next season. Admitting that the Metropolitan is considering the production of a work of operetta character, though one that requires singing as competent as that in grand opera, General Manager Giulio Gatti-Casazza has neither affirmed nor denied that Suppe's "Boccaccio" with new recitatives by Artur Bodanzky, is to be mounted, as had been strongly rumored. If "Boccaccio" is given, as now seems more than likely, it is assumed that Maria Jeritzka will appear in it—in male attire, as in "Rosenkavalier"—and that this work will take the place of the projected "Night in Venice," by Strauss. Wagner's "Flying Dutchman" seems almost a certainty. Moussorgsky's "Fair at Sorotchinsk" is another strong probability, and other works prominently mentioned include Rossini's "William Tell" and Mascagni's "Iris," both revivals. It is predicted that in the very high Rossini part, Giacomo Lauri-Volpi will succeed to the difficulties last assailed by Giovanni Martinelli when the opera was revived some five years ago. Lucrezia Bori, it is assumed, will undertake the title part of "Iris."

Moussorgsky never completed "The Fair at Sorotchinsk," which followed "Boris Godunoff" and "Khovantchina." The score, like Moussorgsky's other works, is permeated with Russian folk-song and it is said to verge on the Rabelaisian. The orchestration which the Metropolitan is expected to use is that of Tcherepneine.

### Siegfried Tappolet, Bass of Mannheim Opera, Joins Metropolitan Forces

The Metropolitan has engaged Siegfried Tappolet, bass of the Mannheim Opera, to fill the place of Michael Bohnen, who left on March 1 to fulfill engagements in Europe. Mr. Tappolet will make his first appearance in "Götterdämmerung" on March 14.

Mr. Tappolet began his musical studies in Milan when nineteen and later pursued them in Berlin. His first operatic appearances were in Stuttgart in 1924. He remained there for two seasons and then went to Mannheim. He has been heard in festival performances in Geneva and elsewhere. He will sing leading bass rôles in German operas during the remainder of the season.

### Mrs. Bok Elected a Director of Philadelphia Orchestra

PHILADELPHIA, March 5.—Mrs. Mary Louise Curtis Bok, president of the Curtis Institute of Music, was elected a director of the Philadelphia Orchestra Association at a special meeting held recently. She will fill the vacancy caused by the death in January of her husband, Edward J. Bok, who had been a member of the directorate for many years and the principal figure in the Endowment Drive of ten years ago.

W. R. M.

### Lost Symphony by Messager Discovered by His Son

PARIS, March 1.—In sorting the manuscripts left by the late André Messager, his son, Jean-André Messager, has found the complete score of a symphony, written by his father and supposed to have been lost. Messager composed the work at the age of 23, in 1876, and it was played for the first time at the Concerts Colonne in Paris the following year.

### Manuel de Falla to Make First American Visit Next Season

Manuel de Falla, one of the foremost composers of Spain, will come to the United States next winter for a series of concert engagements. A cable confirming this fact was received on March 3 by George Engles, director of the NBC Artists Service, under whose auspices de Falla will make concert appearances including his American debut in New York. It is expected that in his programs the composer will present works of the modern Spanish school, as typified by Grenados, Albeniz, Turina, Ernesto Halffter and himself.

The composer was born Nov. 23, 1876, in Cadiz. He is best known in this country for his music to the ballets "El Amor Brujo" and "Sombrero de Tres Picos"; "Noches en los Jardines de Espana" for piano and orchestra and "El Retablo de Maese Pedro," his music to a puppet play. His opera, "La Vida Breve," had its American premiere at the Metropolitan Opera House several years ago. His concerto for harpsichord and orchestra has been played in America by Wanda Landowska, and many of his songs have been heard in recital programs.

### San Francisco Summer Concerts To Be Led by Guest Conductors

SAN FRANCISCO, March 5.—It is reported from an authoritative but unofficial source that the San Francisco Summer Symphony Association has engaged Bernardino Molinari, Willem van Hoogstraten and Artur Rodzinski as guest conductors for the coming summer season. It is reported that Gaetano Merola will also conduct one concert and that negotiations are under way to secure another noted conductor.

M. M. F.

### Mischakoff Engaged for Chicago

CHICAGO, March 5.—Within one hour after he had played Tchaikovsky's Violin Concerto as soloist at the Friday concert of Feb. 21, Mischa Mischakoff signed a contract to become the new concertmaster of the Chicago Symphony next season.

A. G.

## "LOUISE" ADDED TO REVIVALS OF OPERATIC YEAR

Metropolitan Mounts Charpentier Work, With Lucrezia Bori in Rôle Made Famous by Mary Garden — New Investiture by Joseph Urban and Costumes of the Nineties Play Important Part

ONCE more crowning the muse on the painted heights of Montmartre, "Louise," Gustave Charpentier's opera of the Paris of his youth, was revived at the Metropolitan Saturday afternoon, March 1, with Lucrezia Bori as the singing seamstress and with a new scenic apparel by Joseph Urban. Of the two-score personages listed in the cast, several had been similarly concerned with the brief career of this opera at the Metropolitan in the seasons of 1921-22 and 1922-23, when Geraldine Farrar essayed the minnette, but the Julian of the revival was a newcomer, Antonin Trantoul, in succession to Orville Harrold; and the conductor was Louis Hasselmans in place of Albert Wolff, now of the Paris Opéra Comique. Wilhelm von Wymetal was in charge of the stage and Giulio Setti had, as customary, prepared the chorus. The performance was received with a moderate show of enthusiasm, resulting in the usual curtain recalls for Miss Bori and her chief associates. There was much to commend in both the musical and the stage direction, but the performance, in its entirety, resembled those of eight and nine years ago in its suggestion of a work in some manner alien to the house. Miss Bori, though she simulated girlishness with her usual skill, found the character of Louise as elusive as Miss Farrar had found it in the earlier revival and this was not one of her most notable achievements.

When "Louise" was first mounted by the Metropolitan on Jan. 14, 1921, it was twenty-one years old and already a familiar story in America by reason of the Hammerstein performances and those of Hammerstein's Chicago heirs. At about the time Mr. Gatti-Casazza added it to his array of productions the opera achieved its 500th performance in its original home, the Opéra Comique. How many there have been since is not to be stated on the basis of any conveniently accessible statistics, but Paris may easily have had another hundred representations to add to its total, by way of contrast with the blank that followed the two seasons in which the opera held the boards on Broadway. Miss Bori was the sixth soprano to undertake in New York the

(Continued on page 7)

### DeLamarter to Conduct in Hollywood

CHICAGO, March 5.—Eric DeLamarter, assistant conductor of the Chicago Symphony, has been engaged to conduct a series of concerts at the forthcoming season in Hollywood Bowl.

A. G.



## ROCHESTER HEARS AMERICAN WORKS

### Orchestra Gives Premieres of Symphonies by Young Composers

ROCHESTER, March 5.—An interesting American Composers' concert was given on the evening of Feb. 20, in Kilbourn Hall to an audience that packed the hall. An orchestra of sixty-five members of the Rochester Philharmonic, Dr. Howard Hanson conducting, performed three works: Prelude and Allegro by Gertrude Brown; Symphony-Concertante for horn, piano and orchestra by Mark Wessel, with Wendell Hoss, to whom it is dedicated, playing the horn, and the composer, the piano; and a Symphony by Randall Thompson, which is dedicated to Howard Hanson. The Symphony-Concertante and the Symphony were first performances.

The Prelude and Allegro were short numbers, modern in dress, fairly original in manner and well orchestrated. Miss Brown was graduated last year from the Eastman School of Music with the degree of Master of Music, and is at present instructor of music at Vassar College. She was in the audience and acknowledged the very cordial applause.

The Wessel number was more nearly a symphony with solo parts than a

concerto. Mr. Hoss' beautiful horn playing and the piano parts seemed merely part of the orchestral fabric. The piano parts had more individuality.

The score was divided into the usual symphonic sections, Allegro, Intermezzo, Scherzo and Finale. The Scherzo impressed most as being original in content and effect. The general impression was dissonant. The audience gave the work a warm reception.

Randall Thompson's Symphony is modern in style, but the composer has not ruled out melodic beauty. The orchestration is well handled and interesting. The work is written in free form. It was begun in 1925 and finished last year. Mr. Thompson is a Fellow of the American Academy in Rome, and the latest winner of the Guggenheim Fellowship. Three other compositions of his have been played at these concerts. He, too, was in the audience and acknowledged applause by bowing.

The audience was asked, as usual at these concerts, to vote as to which number should be published on the slips inclosed with the programs.

Jascha Heifetz, violinist, was heard in concert at the Eastman Theater on the evening of Feb. 21, accompanied by Isador Achron at the piano. The largest audience of the season was present and demanded and received many encores. MARY ERTZ WILL

### IBERT OPERA HEARD

#### Paris Applauds Premiere of New Comedy, "Roi d'Yvetot"

PARIS, March 1.—"Le Roi d'Yvetot," a comic opera by Jacques Ibert, received its premiere at the Opéra-Comique recently. The book is by Jean Limozin and Andre de la Tourasse.

The plot concerns the adventures of a king, who rashly ventured alone and unarmed into the territory of his neighboring enemies to protest against their constant pillage. To secure his freedom, he must surrender some of his own green fields.

His subjects, furious, force him to recapture the lost meadow. During the battle, his rivals at home foster a revolt and, deposing their king, set up a republic. But the newly-elected rulers are soon involved in disputes. This gives Jeanneton, the pretty servant, who is in love with her exiled master, the opportunity to bring about his return, and is elevated to his side as queen.

The music is declared by the critic of *Le Courrier Musical*, Gustave Samazeuilh, to have something of the spirit of Debussy. The choral music, which is made to play a highly important rôle, shows a remarkable variety of color and life. The opera was led by Albert Wolff. The settings were by M. Ricou and M. Moulaert.

#### Goossens Re-engaged for Another Year as Rochester Conductor

ROCHESTER, March 5.—Arthur See, manager of the Rochester Philharmonic, announced recently that Eugene Goossens has signed a contract for another year as conductor of this orchestra. It is reported that other cities have bid high for the English conductor's services, but that he feels very much at home in Rochester and is apparently very happy in his work here. M. E. W.

### Dates of English Festivals Announced

LONDON, Feb. 25.—The Haslemere Festival of old-time music, under Arnold Dolmetsch's direction, will be held at Haslemere, Surrey, Aug. 25 to Sept. 6. The programs will include works of the Tudor period, played on instruments reconstructed by the Dolmetsch family.

The Three Choirs Festival will be held this year at Hereford, Sept. 8 to 12, the concerts being given as customarily in the Cathedral and the Town Hall. The programs have not been published at this time.

## MOSCOW APPLAUDS FIRST RED OPERA

### Movies Used in Staging of New Work Based on Revolution

The first opera based on a Bolshevik revolutionary theme recently had its premiere in the Experimental Theatre, the second opera house of Moscow. "The Breach" by S. Pototzky derives its title and setting from the clashes of the Red and White forces on the southern front in 1919.

The opera opens with the raid of the forces of the Cossack General Mamontov upon a village in which they re-establish the old régime. It develops a slender love story between the raiding lieutenant and the daughter of the local squire, and ends with a revolutionary pageant showing the complete rout of the besiegers by the Reds. In order more vividly to portray some of the scenes, moving pictures are used, especially to show the area of the raid and the clashes of the large bodies of troops.

According to a correspondent of the *London Observer*, local critics report the opera as a curious combination of conventional music with an unusual theme and staging. They trace the influence of classical composers: Rimsky-Korsakoff in the orchestration, Moussorgsky in the choruses, Tchaikovsky in the lyrical arias. Stagings are declared to be partly under the influence of constructivist architecture, and partly an attempt at realism.

#### Opera by American Heard in Bohemia

"Dorian Gray," an opera composed by Carl Flick-Steger of New York to Olaf Pedersen's libretto, based on Oscar Wilde's novel, had a successful premiere at the Stadt Theater of Aussig, in Northern Bohemia, on March 1, according to a wireless dispatch to the *New York Times*.

The opera consists of eight scenes. Carl Winkler conducted. The leading rôles of Sybil and Dorian Gray were represented by Barbara Reitzner and Christian Stief.

#### Alexander Merovitch Is Chosen a Director of Judson Management

The board of directors of Concert Management Arthur Judson, Inc., announce that Alexander Merovitch has been made a director and a vice-president of this corporation.

## HOOVER INDORSES AMERICAN OPERA

### Company Opens Drive for \$200,000 Annual Fund — Repertoire Named

Coincident with the launching of a national campaign to raise an annual fund of \$200,000 for the American Opera Company during five years, it was announced on Feb. 28 that President Hoover has indorsed the project in a letter to Nicholas Longworth, Speaker of the House of Representatives.

The letter written by the President, who had heard the American Opera Company in Washington, is as follows:

"My dear Speaker:

"I am glad to learn of your interest in the American Opera Company. It is a vital movement to establish a national organization for young American singers, composers and writers.

"I wish to take this opportunity to indorse so fine an effort and to urge all music-loving Americans to lend their support in making it a permanent national institution.

"Yours faithfully,  
"HERBERT HOOVER."

The repertoire for next season, the company's fourth, it was announced by the organization's artistic director, Vladimir Rosing, will include Henry Hadley's "Bianca," Nicolai's "The Merry Wives of Windsor," new to the company's repertoire; new productions of "Carmen" and "Pagliacci," "Faust," "The Marriage of Figaro" and Clarence Loomis' "Yolanda of Cyprus" from this season's list, and one more work not yet chosen. The company will appear in New York Jan. 5 to 17.

Among those actively supporting the movement are Mrs. Edith Rockefeller McCormick, Mr. and Mrs. William T. Carrington, Mrs. Christian R. Holmes, Alfred Schoellkopf, Mrs. Dudley Blossom, Mr. and Mrs. Charles Swift, Ira Nelson Morris, Mrs. Charles Dana Gibson, Mrs. Joseph Leiter, Mrs. William L. Harkness, Mrs. William Osgood Field, Otto H. Kahn, Felix Warburg, Thomas MacInerney, Mr. and Mrs. Clarence Woolley, Theodore Steinway, Chester Bolton, George Eastman and Marcella Sembrich.

## NEW BIENNIAL FESTIVAL TO BE HELD IN VENICE

### Complete Review of Contemporary Music Proposed for Programs This Fall

VENICE, ITALY, March 5.—An International Music Festival, to be held every two years, will be inaugurated here this year on Sept. 8, and will continue for a week. There will be three symphonic concerts, two of modern music and one of old music, a choral concert of old music and three chamber music concerts.

The festival has been conceived by Adriano Lualdi and Alfredo Casella, who are being assisted in the preparations for the festival by Mario Labroca, Count Elti di Rodeano and Marino Lazari.

It is hoped that in the five programs devoted to modern music, a complete review of contemporary musical art, including some thirty composers both Italian and foreign, will be accomplished. Celebrated soloists will be engaged.



# Pizzetti Surveys Opera's Future with Optimism

**Noted Italian Composer, on First Visit to America, Believes That Ideal Fusion of Drama and Music Will Be Found—Declares Himself a Champion of Melody**

**I**LDEBRANDO PIZZETTI, with a smile, a slight shrug, and a battery of precedents, denies that opera has gone into a fatal decline. Opera is the most important problem in music today, says the Italian composer, who recently arrived for his first American visit. Like Monteverdi, Gluck and Wagner before him, he visualizes it as the highest of forms, a fusion of poetry, drama and music.

New York knows the distinguished visitor most vividly for his opera "Fra Gherardo," produced last year by the Metropolitan Opera Company. On this, his first trip to the United States, he is visiting many of the cities along the Eastern coast, hearing our orchestras interpret his symphonic works, giving a few lectures on modern music, and appearing at private musicales. On Feb. 27 the maestro was present when his friend, Arturo Toscanini, conducted the Philharmonic-Symphony in the world premiere of his "Rondo Veneziano."

The composer, who is director of the Verdi Conservatory in Milan, is small of stature and rather retiring in manner. Earlier pictures showed Pizzetti with intensely black hair and an exuberant mustache. But today the mustache is gone, disclosing a fine, sensitive mouth. His hair is no longer black, but a dark, uneven gray. He suggests the patient teacher, rather than the daring, imaginative poet-musician. Though he displays some self-consciousness in using it, his English is quick and accurate. When a word does not come fast enough, he lapses into a rippling French or Italian.

Not twenty-four hours after he landed, Signor Pizzetti was confronted with the recent gloomy forebodings of musical observers in regard to the imminent death of opera. To all these predictions he opposed a very real faith in the future of the art form.

"I shall be finished long before opera is finished," he said smilingly. "When 'Rigoletto' was produced, some critics declared the end of opera was at hand, because there was no melody in it. We are today preoccupied with different problems, but otherwise we are in no different a position from people of fifty years ago."

"Certainly, to me opera is the most important problem in music today. It is concerned with poetry, drama and music, which must all be fused into one. There is no reason, however, to be hopeless or pessimistic about it. There will be many more composers of opera. Not that form of it which is just music and *élan*, such as it has sometimes been in the past, but real opera we will have."

## An Exponent of Melody

Asked if opera would proceed away from melody, the Italian composer looked a little sad. Here in America the performance of "Fra Gherardo" called forth the comment that he had foresworn melody. "It may not seem like melody to other people," he remarked, "but it sounds like melody to me."



Times Wide World Photo

Ildebrando Pizzetti, Noted Italian Composer

## POINTS IN PIZZETTI'S MUSICAL CREDO

**"T**O me opera is the most important problem in music today. It is concerned with poetry, drama and music. These must all be fused into one."

"Bellini's music I love almost as a young man loves his fiancée. 'Casta Diva,' ah, that is a marvelous air!"

"Folk music can aid a composer, but he should create everything from himself."

"I like jazz and do not believe it is necessarily vulgar."

The small, gentle-mannered composer has carried all through from youth what amounts to a veritable adoration for one of the principal melodists in opera. "Bellini's music I love," he exclaimed, "almost as a young man loves his fiancée. 'Casta Diva,' ah, that is a marvelous air!"

He has never imitated Bellini, as the world well knows. But, though his sense of melody is radically different, he feels that some of the things he has written for solo voices are as spectacular in their fashion as those of his master. He is well known for his love of the old Gregorian modes. As for folk music, he believes that "it can aid a composer, but he should create everything from himself."

The Italian musician has no prejudices against contemporary preoccupations. He thinks it would be interesting to compose for the talkies. He likes jazz, such jazz, for instance, as he heard in London at the variety halls and in the better hotels. In Italy, jazz is played frequently, and badly. But he does not believe jazz is necessarily vulgar. Radio is beginning to be popular in Italy, although there is but one major station, the government station

in Rome. Others in Milan and Genoa are of less importance.

Italy knows little of American music, except in Rome, the composer points out. In the Eternal City, the American Academy keeps the musical public somewhat acquainted with what our composers are doing. He suggested that it would be a good thing if a traveling American orchestra would go to the other cities of Italy, giving programs of American works.

## Opera to Have Premiere

The composer sailed for New York the day after conducting in Naples a performance of the first opera of which he was both librettist and composer, his biblical music-drama, "Debora e Jael." "But never," he remarked, "shall I hear 'Debora e Jael' as it was played when Maestro Toscanini conducted the first performance."

His first morning in New York the composer spent listening to a rehearsal of the Philharmonic-Symphony. He had no words to express his delight, but he looked as if he thought Toscanini, by some miracle, had transformed his "Rondo Veneziano" into music which quite transcended his own conception.

On the trip over, Pizzetti prepared stage directions for his opera, "Lo Straniero," which is to be produced in Rome on April 23 at the Royal Opera, under the baton of Gino Marinuzzi. This conductor, incidentally, presented his first opera, "Fedra," in 1915. Later, "Lo Straniero" will be given in Buenos Aires, with Ettore Panizza conducting. This opera, the composer explained, was written before "Fra Gherardo," but for sentimental reasons he resolved not to have it produced before he was fifty. However, it will appear six months before he touches the half-century mark.

Like "Debora e Jael" and "Fra Gherardo," libretto as well as music of the new opera are of his own devising. It is set in Palestine, at some unspecified date before the Christian era. There are four principal rôles.

## Meeting with d'Annunzio

"Fedra" remains the only opera for which the composer himself did not write the book. His admiration for its author, d'Annunzio, has lasted through more than a quarter-century of close association. It began, incidentally, with a reproof from the young and then obscure composer to the famous poet.

Pizzetti had seen an excerpt from d'Annunzio's "La Nave" in a magazine, was attracted by some of its phrases and set them to music. He sent the measures to the poet. There was no reply. The young composer wrote again. Still there was no reply. "In my third letter," said Pizzetti, "I reminded him that though he was a great poet and I was only an obscure composer, still that did not excuse him from acknowledging my letters."

When word did come at last, it was with d'Annunzio's request that the composer provide more music for the drama.

At d'Annunzio's suggestion, Pizzetti signed this music "Ildebrando da Parma," after the name of the city of his birth. But he did not like the pseudonym, and discarded it within a few years.

The tragedy "Fedra," which d'Annunzio prepared from Euripides' "Oedipus Rex," introduced Pizzetti as a composer of opera in 1915. Five years later Arturo Toscanini, taking the La Scala orchestra on tour through the United States, presented the incidental music to another d'Annunzio-Pizzetti work, "La Pisanella."

## To Appear in Concert

During his short American tour, Pizzetti will lecture and play his own music at the Library of Congress and Columbia and Yale Universities and at a Schola Cantorum lecture-musical on March 12 at Mrs. Reginald de Koven's house, playing the piano parts in his Trio and Violin and Cello Sonatas with Adolfo Betti, first violin of the late Flonzaley Quartet, and Alfred Wallenstein, first cellist of the Philharmonic-Symphony.

He returns to Italy at the end of March, to prepare for important Pizzetti productions in April. Four days after "Lo Straniero" is launched, he will be in Syracuse, Sicily, conducting the first two performances of the "Agamemnon" of Aeschylus, for which he has written the incidental music.

"My favorite work?" The composer smiled. "It is not my last, but always the next one." ZELMA FRIEDMAN



## QUAKER CITY PLANS OUTDOOR CONCERTS

### Summer Series by Players of Philadelphia Orchestra Is Projected

PHILADELPHIA, March 8.—Plans are under way for a series of outdoor concerts this summer, after the fashion of the Lewisohn Stadium or Hollywood Bowl. The project calls for a series of evening programs by members of the Philadelphia Orchestra, six a week, with nominal admission fees ranging from twenty-five cents to a dollar.

The plan is said to have received the unanimous support of members of the orchestra at a recent meeting, the entire body voting to take part, with the exception of six or seven men who have already made contracts for the summer. The plan received further approval at a meeting of the Musicians' Union, which voted to permit the men to participate, on a cooperative basis, though the returns per individual would not average the minimum scale.

Various musical leaders have offered their services, including Arthur Judson, manager of the Philadelphia Orchestra, who is already seeking a site for the concerts. A number of important conductors have expressed sympathy with the project, including Frederick Stock and Ossip Gabrilowitsch, both of whom have been guest conductors here in the past.

Several years ago a summer orchestra, drawn from the Philadelphia Orchestra personnel and managed by Louis Mattson, assistant manager, gave successful concerts, financed by the City Council, in Fairmount Park at the natural bowl at Lemon Hill, which also has the advantage of a band shell. This would be an excellent location for the new series if some technicalities could be obviated as to charging admission to affairs in the park. Also available are the Municipal Stadium, a permanent memorial of the Sesqui-Centennial; the Frankford Stadium, at the terminus of a new elevated railway, and the Palestra of the University of Pennsylvania.

W. R. MURPHY

### Penn Glee Club Wins State Contest

PHILADELPHIA, March 5.—At an intra-state college glee club competition, held on Feb. 22 in Witherspoon Hall, Penn State College won the award, with Lafayette as second in rank. The other competing colleges were Haverford, Moravian and Juniata. The winner's total score was 228.8 as against 223 for the runner-up. Each club sang a song of its own selection, then the prize song, Thomas Morley's "Hark, Jolly Shepherds" and finally in a song of its own campus.

The judges were Marshall Bartholomew, director of the Yale Glee Club; A. Walter Kramer, editor of MUSICAL AMERICA, and Alexander Smallens, conductor of the Civic Opera Company. The massed clubs were heard, under Mr. Bartholomew's baton, in Kremer's "Prayer of Thanksgiving" and in his own "Shenandoah."

W. R. M.

### Toscha Seidel to Be Under Management of Haensel & Jones

Beginning June 1, 1930, Toscha Seidel, violinist, will be under the management of Haensel & Jones, Steinway Building, New York.

## Prominent Members of New York Philharmonic-Symphony



Front Row—left to right: Anselm Fortier, first bass; Alfred Wallenstein, first 'cello; René Pollain, first viola; Imre Pogany, concertmaster of the second violins; Hans Lange, assistant conductor and assistant concertmaster; Theodore Cella, first harp; Steffy Goldner, second harp and the only woman in the orchestra.  
Middle Row—left to right: Bruno Jaenicke, first horn; Benjamin Kohon, first bassoon; Simeon Bellison, first clarinet; Bruno Labate, first oboe; John Amans, first flute.  
Top Row—left to right: Vincent Vanni, tuba; Allie Clarke, alternating first trombone; Harry Glantz, first trumpet; Mario Falcone, solo trombone; Saul Goodman, timpani.

### MUSICAL AMERICA'S PRIZE WORK HEARD ON RADIO

Roxy Symphony, Under Littau, Performs Ernest Bloch's "America" Over Nation-wide Chain

MUSICAL AMERICA's prize-winning symphonic work, "America," by Ernest Bloch, which has taken a place in the repertoire of many of our prominent orchestras, was given a country-wide hearing on Sunday afternoon, Feb. 23. At 2 o'clock that afternoon the Roxy Symphony Orchestra, Joseph Littau, conductor, broadcast the Bloch composition over station WJZ from the broadcasting studio of the Roxy Theatre and a nation-wide network.

S. L. Rothafel, "Roxy," was on hand to announce the hour, lending his presence to all gala occasions. His enthusiasm for this composition was readily recognized. The orchestra, which had prepared this work under Mr. Littau's guidance in three rehearsals, was keyed up for the event and played with a technical proficiency that was extraordinary and with superb balance. Mr. Littau, who has recently succeeded Erno Rapee as musical director and chief conductor at the Roxy Theatre, has given proof before this of his gifts as a conductor. But on this occasion he surpassed himself and led his forces to a brilliant and successful conclusion, delivering the Bloch score in a truly impressive and thrilling manner.

At the close of the work Mr. Rothafel introduced A. Walter Kramer, Editor of MUSICAL AMERICA, to the radio audience, explaining that he was the editor of the magazine which had sponsored the competition. Mr. Kramer, in a brief address, pointed out the unique position that Bloch's "America" holds, it being one of the few worthy works to emerge from a prize competition. He also paid a tribute to the Roxy organization for its foresight, courage and skill in presenting so taxing a work in such admirable fashion.

W.

### St. Louis Children Vote for Favorite Works

ST. LOUIS, March 5.—An index to what the younger generation likes was given recently when the fifth program of the St. Louis Symphony's series for school children was devoted to a request program, determined by vote. The largest number of votes was polled by "In the Hall of the Mountain King" from Grieg's "Peer Gynt" Suite, No. 1. Next in order were the following: Chabrier's "España," Dukas's "Sorcerer's Apprentice," Wagner's March from "Tannhäuser," Tchaikovsky's Dances from the "Nutcracker" Suite, the second movement from Haydn's "Surprise" Symphony and the finale from the same composer's "Farewell" Symphony, and Mendelssohn's "Fingal's Cave" Overture.

S. L. C.

### Robeson and Paris Symphony Give New Arrangements of Spirituals

PARIS, March 1.—Negro spirituals arranged for voice and orchestra by Ralph Lawton, pianist, were given a world premiere on Feb. 11 by the Paris Symphony, of which Pierre Monteux is conductor, with Paul Robeson, Negro tenor, as soloist. Mr. Lawton appeared in the same concert as soloist in a Tchaikovsky Concerto.

### Jeritza to Sing in Opera in California

Maria Jeritza, Metropolitan Opera soprano, who sailed for Europe on Feb. 21, will return in early September for the California opera season. Next February Mme. Jeritza will open a long concert tour after an absence of one year from the American concert field.

### LOUISVILLE CHOIR SINGS IN PASSION PLAY SERIES

Local Clubs in Kentucky City Sponsor Lecture-Recitals and Programs by Visiting Artists

LOUISVILLE, March 5.—A large choir of mixed voices under the direction of Julia Bachus Horn gave the musical accompaniments to the performances of the Freiburg Passion Play, presented at the Louisville Memorial Auditorium the week of Feb. 1. Lawrence Cook was the organ accompanist.

The Woman's Club, of which Julian Van Winkle is chairman, presented Richard Crooks, tenor, in their last concert of the season. Rudolph Gruen was at the piano. The Ruth Von Beust String Quartet, composed of young artists, gave a program in the Y. W. C. A. on the evening of Feb. 11.

The Y. M. H. A. Symphony, Joseph Horvath, conductor, presented the sixth concert of the Educational Series on Feb. 13. "Music: Its Relation to History (Early Modern)" was the topic and Beethoven's "Eroica" Symphony and the "Egmont" Overture were used as illustrations.

The Wednesday Morning Musical Club presented in recital recently, Guy Maier and Lee Pattison at the Woman's Club Auditorium, before a large audience. At the Brown Theater recently the Anne Bullitt Brewer dancers, with Mary Long Hanlon gave a program.

JAMES G. THOMPSON

### Handel's "Solomon" Broadcast in Britain

LONDON, ENGLAND, March 1.—Handel's oratorio, "Solomon," was revived in a British Broadcasting Symphony concert on Feb. 28. Sir Thomas Beecham conducted. The soloists were Dora Labbette, Stiles-Allen, Tudor Davies and Keith Falkner.



# Metropolitan Crowns New Queen of Muse on Montmartre

(Continued from page 3)

part chiefly identified with Mary Garden. Genevieve Vix also sang it with the Chicagoans, and Beatrice La Palme and Helen Stanley were heard in English performances at the Century Theatre. Thirty years have elapsed since the Paris premiere, and twenty-three since Oscar Hammerstein introduced the work to New York. Charpentier is nearing seventy. Even Miss Garden has passed from early girlhood into the full flower of maturity. No one needs to know the exact date of that historic occasion on which she first stepped into the rôle in the middle of a performance in Paris, but it was long enough ago to have enabled her to justify the predictions then made for a remarkable career. Whatever the objection to some of its sophistications, Miss Garden's impersonation of Louise has remained the one by which all others are measured and appraised. Both Miss Farrar's and Miss Bori's may be said to have erred on the same side—that of a lack of the natural simplicity without which the character inevitably falls short of conviction.

Miss Bori's skill of song and her ability to invest any rôle with a personality quite her own did not fail her. But the hoped-for simplicity was often replaced by fussy detail in the attempt to make the character one of obvious immaturity, with the result that in the earlier scenes the impersonation partook of the artificiality of the ingénue, and was soubretteish rather than naive. Emotionally, the music of the last act is too heavy for her type of voice. "Depuis le jour" had its accustomed effect, and was securely and musically sung, but of any very warm passion there was scarcely a hint here or elsewhere.

The Metropolitan has at no time in recent years had for Gallic operas a French wing comparable to its German or Italian departments. This revival could boast, besides a French conductor, of but two Gallic artists in important rôles, Mr. Trantoul as Julien, and Leon Rothier as the Father, a part in which he had alternated with Clarence Whitehill in the earlier performances.

Nothing beyond competent routine, united with very good diction, was discoverable in the Paris tenor's well poised and as equally well nourished embodiment of the ardent artist. With the flowing tie went no very impassioned song or beguiling dramatic zest—but it is to be remembered that Charpentier himself recognized Julien as the least satisfactory of his characterizations, and this because it was in some measure a featureless portrait of his younger self.

Mr. Rothier, called, it is said, from a sickbed, was undeniably effective, yet, surprising as it may seem for one so thoroughly grounded in the traditions of his native opera, he was effective in the wrong key. Either that or past impersonations that have coincided with our understanding of the text have been lamentably at fault. Here was a beaming benignity instead of wearied taciturnity, a radiation of blithe spirits that made the letter episode seem more like an acceptance than a rejection of Julien's suit. Nor were the Father's reproachfulness, his anger and his grief in the final tragic episode at all commensurate with his all-pervading tenderness for Louise. As the Mother, Marion Telva was another illustration of competent routine with-

## Cast of Metropolitan Revival of "Louise"

Louise .....	Lucrezia Bori
Julien .....	Antonin Trantoul
The Mother .....	Marion Telva
The Father .....	Leon Rothier
Irma .....	Aida Doninelli
Camille .....	Charlotte Ryan
Gertrude .....	Dorothea Flexer
The Apprentice and a Street Arab .....	Ellen Dalossy
A Noctambulist and the King of the Fools .....	Alfio Tedesco
A Bird Food Vendor .....	Charlotte Ryan
A Rag Picker .....	Louis D'Angelo
An Artichoke Vendor .....	Aida Doninelli
A Junkman .....	Paolo Ananian
Other characters by .....	Minnie Egner
Phradie Wells, Pearl Besner, Maria Savage, Mildred Parisette, Philine Falco, Gladys Swarthout, Grace Divine, Giordano Palmieri, Alfredo Gandolfi, William Gustafson, Millo Picco, Marek Windheim, George Cehanovsky, Max Bloch, Lamberto Belleri, Carlo Coscia. Scene danced by Rita De Leporte. Conductor, Louis Hasselmanns.	

out distinctive characterization. Her tongue was not so sharp as to have driven Louise to Julien's cottage on the hill.

The song of Irma was successfully, but rather coldly, projected by Aida Doninelli. Maria Savage was the forewoman of the dressmaking scene to the life; Mildred Parisette a comedy street sweeper who contributed something definite to the genre pictures of the second act, and Max Bloch an Old Clothes Man not to be permitted to go his way without a laugh and a share in the curtain calls. Otherwise there is no need to refer individually to the host of minor parts, capably delineated and as capably fused into the ensemble.

## Sentimental, Not Realistic

Add thirty years to the age of a pretty and wayward midinette, and you have "Louise," today. Realism of the type this opera was hailed as representing twenty years ago can scarcely be said to have made much headway in

opera since this work was written. For Charpentier, it is to be remembered, took his characters and his situations altogether seriously, whereas the bathtub heroines and the keyhole Johnnys of Hindemith and Krenek have ornamented parody-operas far removed from the spirit of "Louise" and its sequel, "Julien." The simple truth is that today "Louise" is essentially an opera of romance and not of realism; a work drenched in sentimentality, bespeaking in every bar its dependence on the sort of emotional appeal that Puccini exerted in "Bohème" and Massenet in "Thaïs," with no more hint of the variety of realism cultivated by the hard-boiled cynics of a later era than of their choppy, spare, discordant writing. If, for instance, Jean Rivier, the man who brought "Don Quixote" up to date in a recent orchestral novelty imported from Paris, were to set about modernizing "Louise" in similar fashion, the scene might not be a more recognizable Paris, but conceivably it would seem more homelike to the American of Mr. Gershwin's orchestral sortie. Granted that the Charpentier evocation of the spirit of the great city will have its measure of validity after Gershwin's American has ceased to swing his cane, the music of this opera falls upon very different ears today than in the first decade of the present century.

There is still much to admire in the supper scene, in the symphonic opening of the second act, and in the quarrel between Louise and her father at the end of the opera, but there is no denying that this score has "dated" as to style more than many an older work, and it does not possess the outstanding melodies to enable it to grow old songfully like a Puccini opera, safe in the affections of tune-lovers irrespective of the passing of its mode. The future



Photo, Miskin

Lucrezia Bori as Louise

of "Louise" doubtless would be more secure if the composer had varied his skillful treatment of the text with a liberal sprinkling of numbers of the tangibly melodious character of "Depuis le jour." His symphonic writing, if felicitous in catching the spirit of the Paris he glorified, is not of itself a sufficiently inspired substitute. It has paled very appreciably since that night, twenty-three years ago, when it was disclosed at the Manhattan Opera House for the first time in America, along with the still unequalled impersonation of Miss Garden.

## Pictorially Effective

Pictorially, the new production is effective without departing from routine. Mr. Urban's sets tend toward the photographic, whatever the details to which some few, knowing their Paris too well for any compromise with the reality, will hasten to declare inaccurate. The scene of the awakening of Paris, with its various and sundry street types, the sewing machine scene (at this performance particularly clean-cut on its musical side), and the carnivalesque crowning of the muse retain their picturesque quality, if now of an obvious, picture-poster theatricality and with little hint of the realism once regarded as the composer's goal.

The feminine costumes of the late nineties, which bedecked the revival—let those with the best memories argue out the question as to whether they were indeed what they purported to be—elicited broad smiles and occasional snickers, which may or may not have helped the production. Why the young bloods who consorted with Julien should again have sported attire that suggested the much earlier Montmartre of "La Bohème" remains the same mystery it was in the performances of eight and nine years ago. A good word should be said for the singing of Mr. Setti's chorus and for the playing of the orchestra, with the reservation that some of Mr. Hasselmanns's tempi were for us disturbingly fast.

OSCAR THOMPSON



Photo, Packe & Atlantic

Gustave Charpentier Revisits the Scene of the Composition of "Louise." Beyond the Door is the Windowless Room in the House on Montmartre where the Opera was Written. With Charpentier are Mary McCormic, Soprano, and Sydney Rayner, Tenor, Americans who sang in a recent Paris performance of "Louise."



# Even Beethoven Took a Page from Our Musical Book

**John Powell Sees American Folk Music as Mine of Material for Composers—American Pianist-Composer Aims to Illustrate Richness of the Native Musical Scene in His Recitals Which Include His Own Works—How "At the Fair" Was Written**

**"WANTED:** a spokesman for America's rich life in music!" This cry has gone up often and has not been raised in vain, as MacDowell and many other noted figures testify. America has not lacked musical landscape and genre painters to portray her colorful scenes or to revivify in new forms the pithy folk music of her contrasted climes. Yet the field is not one conspicuous for overcrowding. In this connection, the labors of John Powell, the Virginian composer and pianist, are not without interest. Mr. Powell is perhaps best known to the majority of American concertgoers as pianist, but much of his music is permeated with the authentic spirit of his native South. In his "Rhapsodie Nègre," which has been heard more than fifty times in the last few years, he has contributed one of the most popular and expressive pictures of native American folk life.

Mr. Powell, being characteristically modest, has never founded a "school" of composition or rallied about him any young and earnest group with a strong consciousness of a Mission. He has gone on with his researches in American folk music, and has continued to point out suggestive parallels between this music and its English antecedents by including both in his recital programs. Although these lists include the classics of piano literature, nevertheless, because of the originality of some of the material, Mr. Powell's recitals have a peculiar interest for clubs and other groups studying native music. In his recitals he has tried to get away from the devastating custom of adding a last group of show pieces, some of them of negligible value. Instead he has programmed American folk-music in close proximity, for example, with some of Beethoven's country dances. The result, he says, has surprised many people, who by this comparison have had a forcible demonstration of the equal dignity, beauty and appeal of these perennial melodies.

## A Beethoven Parallel

"I believe thoroughly in the dignity and worth of American folk music," says Mr. Powell. "I don't think it is reasonable to be ashamed of such tunes



John Powell, American Composer-Pianist

from the American frontier as 'The Mississippi Sawyer' and then, illogically, to consider everything dug up in Somerset or Warwickshire as delightfully naïve, as a true, if primitive expression of the people's soul. The trouble is that Americans have never really appreciated their own treasures in this field. It took the late Cecil J. Sharp, founder of the English Folk Dance Society, to come over here and discover in our Appalachians and in Kentucky that we had preserved folk dances brought over by the pilgrims which had perished in England, where they originated. If our historians didn't value them, the people did. They sang and danced them, and thus the tunes survived.

"In the final section of my piano suite, 'At the Fair'—the section called 'The Banjo-picker,' to be exact—I have used Anglo-American folk dances which had wide popularity in the eighteenth century. They are this same melody, 'Mississippi Sawyer' and another called 'Old John Hardy.' The latter is a very old tune, and curiously enough, is in the Mixolydian mode. This section of my work is begun with a short introduction, which suggests 'Dixie.' Then comes the announcement of 'Mississippi Sawyer' in the exact version used by the old banjo-pickers, whom I have often heard play it in the South.

"A curious thing about this latter tune—which, to me, is very good music

and not to be scorned as light and trivial, although it is a dance measure, is that it strongly suggests the theme used by Beethoven at the beginning of the coda in the 'Egmont' Overture. I firmly believe that Beethoven—who is very well known for his interest in folk music, having arranged Scotch songs with string quartet accompaniment—somehow stumbled across this melody in its original form. It seems that the other possibility is ruled out—that the tune was adapted from Beethoven by the early date at which it must have been brought to America. I think others must have noted the Handelian quality of such a piece as the 'Arkansas Traveler.'

"Most of us realize that this whole question of a true American music with its roots in the soil is not a matter of lack of material at all. Look what Dvorak did in transmuting a few scraps of it! What is needed is a proper valuation of the treasures at hand and also the ability to combine them into significant forms. Perhaps the trouble with American composers is that they are too close to it all for a proper perspective.

## Picturesque Piano Works

"In this connection, let me tell you something about my own experience in composing 'At the Fair.' The six pieces were done while I was abroad, out of a sort of nostalgia for places and scenes that I remembered. These fairs, by the way, are peculiarly typical of the South. The tents are pitched in some bare field, and here are revealed all the wonders which cause the eyes of the small boy to bulge—the clowns, the snake-charmer, the merry-go-round, the Circassian Beauty, the Oriental dancers.

"The composition of the works amused me, and, though I considered them rather as genre pieces, using them as a final group for my piano recitals, I have found that their picturesque qualities have made them popular with the public. So I have come to the conclusion that the American public likes to see the mirror held up to itself, and I am planning to build some recital programs around this music. This idea also has the approval of my friend and manager, William Gassner. American composers have, after all, taken little advantage of the colorful and varied life that America offers. Look what the writers have done with the same material—Whitman, for example!"

We asked Mr. Powell whether he had not in mind another composition for piano and orchestra, like the "Rhapsodie Nègre," in which he has appeared as soloist with leading orchestras. He said that he is now at work on another composition. "It is not yet titled, but

I may say that it attempts to show the struggle of the primitive spirit toward coherence and coordination. You see, it is quite a large order—this program, but I think I can safely say that if you liked the 'Rhapsodie Nègre,' you will like this, too!"

"Syncopation?" said the composer in a final discussion of that much-bruited phase of our music, jazz. "Certainly. I believe in it and use it. But Jazz? No. That is already a wornout and limited style. It is a weak and elementary way of saying things, as I see it, which need a far richer and more adaptable speech than it is able to give."

R. M. KNERR

## SYRACUSE UNIVERSITY NAMES SUMMER FACULTY

**Musical Instruction to Be Given in Many Fields of Music—Graduate Courses Featured**

SYRACUSE, N. Y., March 5.—The College of Fine Arts at Syracuse University will offer a greatly expanded summer session program of courses for the benefit of supervisors and teachers of music in the public schools. In addition to the usual undergraduate courses in methods, harmony, sight reading, ear training, and instruction in piano, violin, organ, band and orchestral instruments, a faculty of noted public school music educators will offer a series of graduate courses in conducting, instrumentation, psychology of music, points of view, problems of procedure, the teaching of singing, piano teacher training and song interpretation.

Among those on the instruction staff are Will Earhart, director of music, Pittsburgh; Robert Forsman, author and editor; George Gartlan, director of school music, New York; Elbridge Newton, editor and author; André Polah, violinist; William Berwald, composer and pianist; Jacob Kwalwasser, music educator; Harold L. Butler, singer and teacher; Sudie Williams; Howard Hinga, teacher of music, Rochester, N. Y.; Frank H. Bryant, professor of music, Terre Haute State Teachers' College, and other teachers from the regular staff of the College of Fine Arts.

A chorus and an orchestra will be organized. If there is a demand for it, a band will be organized under the direction of E. L. Freeman, formerly a member of Sousa's, Prior's, and Conway's bands.

Recital will be given each week by the students enrolled. A number of undergraduate and graduate individual recitals will be given.

## Baden-Baden Festival To Be Held in Berlin This Year

BERLIN, Feb. 20.—The Baden-Baden Festival of modern chamber music, formerly held in Donaueschingen, will this year take place in Berlin in June. The festival will be given under the auspices of the radio research department of the State Academy of Music. This year's programs will be devoted to vocal chamber music, pieces for pedagogical purposes, radio music, works for the stage and films.

## Willis Alling to Conduct Chorus

Willis Alling, New York vocal coach, accompanist and organist, has been appointed conductor of the Port Chester, N. Y., Choral Society, an organization of seventy-five mixed voices. Mr. Alling is planning a concert for the spring.

## THE PROBLEM OF AMERICAN MUSIC AS JOHN POWELL SEES IT

**"THE** question of a true American music with its roots in the soil is not a matter of lack of material.

"I believe thoroughly in the dignity and worth of American folk music.

"What is needed is a proper valuation of the treasures at hand and also the ability to combine them into significant forms.

"The trouble with American composers is that they are too close to it all for a proper perspective."





Dear MUSICAL AMERICA:

Just why all this fluttering comment is being made by those whom the late James G. Huneker used to refer to as the Call Boys of Music, upon the fact that Giovanni Martinelli is said to be studying Tristan for next season, is difficult of comprehension. As a matter of fact the best Tristan I ever heard was Charles Dalmorès, a Frenchman. He sang the role at Bayreuth, if I remember, so he must have had something to say.

The precedent of national self-determination in opera is an absurd one, however you look at it. Just why only Frenchmen are supposed to be able to conduct French opera, and Germans, German opera, and Italians . . . etc., is too silly to discuss. As a matter of fact, we have in our midst now an Italian conductor who has beat the Germans at their own game!

With singers the same thing obtains. Only the American singers, as a general rule, are expected to be polylingual. There seems no good reason why any one who could sing the great second act of "La Vestale" as Ponselle did a few years back, should quail before anything which Brünnhilde might demand. And what a Senta she would make when the "Dutchman" is given next season, if it really is! Queena Mario sings French, German, Italian roles with equal facility, and Heaven knows that Florence Easton, with perfect diction in each, sang in every known language but Cuneiform.

But when an Italian attempts German opera, there is a hue and cry as if hens were starting to lay duck eggs. After all, what about Scaria, an Italian who created some Wagnerian roles?

It all seems to boil down to the fact that if you really know how to sing you may sing pretty nearly anything in any language whatever.

When I see Gertrude Kappel give a h'ist to her shoulders every time she takes a breath, I am reminded of a dictum of my first singing teacher who showed me that in so doing, one merely lifted the breathing apparatus *in toto*. "Your voice isn't any larger on the roof than it is in the cellar," he said, "and you don't make a birdcage any larger by running up to the third story with it!" Do you ???

A youthful female soprano at Daytona Beach has recently been rewarded by John D. Rockefeller with a basket of roses for her excellent singing, instead of with the usual dime with which

the financier is accustomed to give concrete expression of his approval. All very nice, but isn't there an old English proverb to the effect that "Fine words butter no parsnips."

So, another opera company has come to naught, this time in the state where the Native Son, the orange and the movie star all loom large. The personnel seems to have been largely Italian. Perhaps if it had been confined to Native Sons, the patronage might have been steadier and more remunerative! *Quien sabe?*

I read with interest of the arrival in New York of Sir H. Seely, Lord High Sheriff of Nottingham. I wonder if, as he walked down the gangplank, he sang, like his counterpart in de Koven's ever-popular "Robin Hood."

"I never yet made one mistake  
I'd like to for variety's sake!"

What a pity that the late Henry Clay Barnabee, who sang the role so many, many times, was not alive to greet his Twentieth-Century counterpart and compare notes with him on the behavior of sheriffs of the real and the comic-opera varieties.

Walter Damrosch, in his broadcast of the General Electric hour on Saturday evening, Feb. 22, on the NBC Red network, came out for the American composer again, and I was glad to see this time that our good friend, Charles Wakefield Cadman, was the composer he chose to perform.

Mr. Cadman, who is perhaps so well known for his successful songs that people do not think of him readily as an orchestral composer, has written several large orchestral works. On this occasion Mr. Damrosch played his new "Oriental Rhapsody" and from coast to coast music-lovers heard a truly brilliant, melodious composition, which should be played frequently this season. They tell me that Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic, is to perform it. I hope others will follow his and Mr. Damrosch's lead.

What a thrill Charles Martin Loeffler must have had last week when he came over to New York! Think of it, the distinguished musician had no less than six performances of his symphonic piece "A Pagan Poem" in New York within three days, Feb. 20, 21 and 22. On Thursday evening Mr. Molinari had it on his Philharmonic-Symphony program at Carnegie Hall simultaneously with Mr. Sokoloff's performance of it with the Cleveland Orchestra at Mecca Auditorium; on Friday afternoon Mr. Molinari repeated it, as did Mr. Sokoloff Friday evening. Followed Saturday evening, when the piece was again simultaneously performed by these two conductors. Mr. Loeffler heard his piece at both places—not simultaneously, we add. Ordinarily six performances of "A Pagan Poem" would take place in as many years, a performance a year being a good record for a serious symphonic work of this kind.

This was a coincidence, but a happy one. All honor to Mr. Loeffler and the high standard he has maintained in his creative work over a long period of years.

All sorts of opinions have been voiced about Miss Lewisohn's "dance drama" conceptions. Some find these interpretations so illuminating that they can no longer enjoy the music as the composer conceived it. These are, in the main, persons to whom sym-

phonic music has not revealed itself. Musicians and genuine music lovers are not impressed with choreography which is added to a work, and insist that the dance drama, which is virtually what the Diaghileff troupe introduced to us more than a decade ago, is valid only when it is the result of a composer going to work on a given subject which shall be mimed in ballet form, rather than sung as an opera or music drama.

Why should even so fine an artist as Miss Lewisohn make evident for us a stage realization of Strauss's "Ein Heldenleben" as she did last year, when that composition has been an open book to us for years? Or the Loeffler work this year? Monsieur Rabaud's "Nocturnal Procession" stood her treatment rather better; being less important music it seemed less a matter of gilding the lily.

Performing fees are still not as well understood in this country as they ought to be, especially when they are charged for compositions by our own composers. I have stumbled upon several cases recently that cause me to discuss the subject.

It has long been customary to pay a royalty fee for performances of operas by contemporary composers. Richard Strauss enjoys and the late Giacomo Puccini enjoyed handsome returns from their operas. The fee was extended to symphonic works and in the cases of foreign works, no one, except a few grouchy conductors, has objected. But let a publisher ask a normal fee for the performance of an American work and there is a great outcry. "Are we not giving the American composer a hearing? Are we not making his name known?" they ask. To be sure, they are. But how is the composer to live and compose, we ask. Must all the composers in America give their time to other work the greater part of the year and compose in between the execution of other duties, such as teaching, writing music criticism, conducting radio orchestras, and what not? If they do, how can we expect them to produce significant works in the larger forms?

Lucky is the composer who has a publisher willing to undertake the expense of copying the orchestral parts of an orchestral composition. This ranges from \$100 to \$250, an amount which many of the best composers can not lay out comfortably. Ten years ago the late Charles T. Griffes could not, I happen to know, when Pierre Monteux accepted his symphonic poem "The Pleasure Dome of Kubla Khan." What could he do? He was a modest, shrinking soul. He did not approach his publishers with the problem—the late Oscar G. Sonneck, then director of publication for G. Schirmer would undoubtedly have aided him—but chose to copy the complete parts himself so that he would not lose the opportunity of having his work performed by the Boston Symphony Orchestra. Night after night he labored into the small hours of the next morning, making seven first violin parts, as many seconds, six violas, five 'cello parts, five basses and the parts for the complete wood winds and brasses. This, after a hard day's work teaching music at a boy's school. His delicate health stood the strain badly and when he went on to Boston to hear his music he was already a very sick man. It is not the composer's job to make orchestral parts; yet if he is not blessed with this world's goods, and most creative artists are not, what is he to do?

Today there are in America a few idealistic publishers who will do this for the composer. To get back the outlay a fee of \$25 or \$35 per performance is asked of the orchestra which wishes to play the work. This fee is divided with the composer, so that the publisher gets not more more than \$12.50 or \$17.50 each time. Think of how many times a work must be played before the publisher is reimbursed, to say nothing of his actually having a financial return from the composition in question! New orchestral works are not printed until some time after they are written, and when they are printed the number of copies sold is so small that the money is in most cases negligible.

Now stop and think of what happens when a new work is sought by a number of orchestras: The publisher must have several sets of orchestral parts copied, increasing his outlay, winning for the composer a large number of performances, but a financial return that is not proportionately large. For the additional sets of parts are useful only the first season, when the work is new and in demand, if it has been an immediate success. Later, after it is printed, the extra sets are discarded and are a loss. Such orchestras as desire then to perform the work will buy the score and parts and put it in their library, often declining to pay a performing fee. The law, however, fortunately protects composer and publisher, who may insist on a performing fee. For the purchase of a piece of music does not entitle the purchaser to perform it publicly for profit. And works played at symphonic concerts for which admission is charged are played for profit.

Symphonic conductors who wish to do something for our composers had better view this situation as it really exists and recommend cheerfully to their business managers the payment of performing fees, which in all cases are not the large sums which they pay foreign contemporary composers of orchestral music or their publishers, but nominal sums, almost too small to warrant any controversy.

One might just as well contend that a young singer or player should not be paid to perform until he has an international reputation, no matter how gifted he or she may be. Yet, is not a contribution to creative art as important as that made by a performer of a concerto or aria? There are many who consider it far more so in its relation to the artistic development of a country.

Times change! The world really does move, even the world of—well, let us say governmental affairs, since politics doesn't seem to be a popular word. When I read of the President of the United States writing a letter to the Speaker of the House of Representatives telling him how glad he, the President, is, that he, the Speaker, is interested in an opera venture, I rub my eyes and wonder if I am on the same planet I used to inhabit. But the American Opera Company deserves all the encouragement officialdom can give it—even in these days of tariff and prohibition, appends your

*Mephisto*



## London Hears Old-Time Operas Revived

### Ambitious Plan of University Graduates Brings English Productions of Rare Works by Mozart, Handel and Monteverdi—Masque with Music by Locke and Gibbons Presented

By Basil Maine

LONDON, March 1.—In my last previous article I promised to give an account of the London Opera Festival, which was promoted by the enthusiasm of a few Oxford and Cambridge graduates, and given under the direction of Robert Stuart. It is sad to learn that the enterprise of these young men has resulted in a financial loss—sad, but not surprising. No critic likes to be in the position of having to be wise after the event, but that is no reason why we should not take our lesson from this experience.

Admitting that some of the productions could have been improved, that the casting was often in error, that in many cases the singing was below a decent level and that the prices were too high, we have still to look for a more fundamental reason for the failure of this Festival. The real reason is this: The promoters were building their hopes upon an unreality. For many months Sir Thomas Beecham had been working to establish a public in England for the ordinary repertoire of opera. He says that he is on the point of realizing his ambition, but it has been a gigantic task. Mr. Stuart and his friends arrived quite unknown in London, with a repertoire of works some of which were known only by name and others entirely unknown to ordinary people. Where did they expect to find a public?

#### Interesting Productions

But I have no wish to labor this point. The director and his associates deserve our admiration, at least, for their enterprising spirit, and a few individuals will be grateful to them for the opportunity of hearing in English a number of works which are hardly ever given here. Monteverdi's "Orfeo" is a case in point.

Several producers were engaged for the season; among them were Norman Marshall, Dennis Arundell and Nugent Monck. The last-named, whose notable work as director of the Norwich Madmarket Theatre has for long been a force in the small theatre movement, staged Mozart's "La Finta Giardiniera." Mr. Arundell was responsible for Shirley's masque "Cupid and Death" and Purcell's "Dido and Aeneas." Both the latter were successful. The director had not feared to acknowledge outside influences, but, happily, he had assimilated these forces and out of them created a manner that was both well-defined and attractive.

He was greatly helped by Humphrey Jennings, who designed the costumes for both productions, and by the lighting, which was managed with sure effect. A good device in the masque was the sudden blacking-out of the stage action and lighting-up of the chorus. The Cave Scene in the opera, where singing, playing, miming and lighting were admirably unified, was one of the best examples of Mr. Arundell's achievement.

#### Old Masque Revived

The masque was conducted by Jack Westrup. Its progression seemed to drag occasionally. The recitatives had the effect of impeding the action where they should have advanced it. They lacked dramatic point, especially when we came to compare them with the examples in "Dido and Aeneas." It was a clear demonstration that neither Matthew Locke nor Christopher Gibbons, who collaborated on the music, was a Purcell.

Incidentally, the singers were considerably handicapped by the fact that the accompanying harpsichord was placed at the extreme right of the orchestra. The singing of recitative presents great difficulties, even under favorable circumstances. There was no good reason why the difficulties should have been increased in a production in which only a few of the singers were experienced professionals. Some of the vocal performances, however, were adequate, notably those of Denne Parker (Dido), Annette Blackwell (Belinda), and Geoffrey Denton (Mercury). The ballets of Penelope Spencer were delightful inventions, especially those for the masque.

#### Handel Opera Produced

The production of Handel's "Julius Caesar" raised a controversy. This was not surprising. Only an inhumanly perfect conception could have passed without question, for the opera presents a very difficult problem. If the producer assumes a mien of gravity and profound conceit, he runs the risk of boring his audience. If, on the other hand, he decides to be flippant, he does the composer an injustice.

Mr. Marshall took the latter course, and in this he was often aided and abetted by Mr. Stuart's translation of Nicola Haym's text. This policy was unfortunate. Mr. Marshall was too intent upon making his "asides," and there were frequent episodes in which he definitely clowning the situation. This was the more to be lamented since his opportunities were great.

For one thing, Hedley Briggs had provided him with beautiful costumes which made a pleasant contrast with the formal scenery. For another, he had admirable orchestral playing under Gervase Hughes, who was also responsible for the arrangement of the music. Also, he had good singers at his service, especially Arthur Fear, a noble Julius, both in voice and person, Denne Parker (Cornelia) and Sumner Austin (Ptolemy).

The producer's mistake was to un-

derrate the most important element in this work, namely, the music. Handel's writing is not consistently good throughout, but it never falls so low that it cannot be redeemed by the finest moments, such as those that occur in the second act.

The production of Gluck's "Alceste" was abandoned. Instead, Sir Thomas Beecham conducted five performances of "Der Freischütz" in the final week.

#### Recital Season Crowded

The recital season is again in full swing. At all hours of the day the concert halls are occupied by singers and players, some aspiring, others consolidating a reputation. A visitor, seeing the announcements of so many recitals, might reasonably suppose the musical life of London to be rich and progressive. He would be taking the wrong kind of evidence. When the boards are overcrowded with recital bills, the only safe inference is that teachers are releasing their pupils at too early a stage. Fifty per cent of the recitals here are no more than student performances.

In making this observation, I am not, of course, including the various chamber concert series. Two of these are especially notable—the Gerald Cooper Concerts, at the first of which the Hungarian Players gave Bartok's latest String Quartet, and the Wednesday Evening Concerts, which were resumed on Jan. 22 with a program which included Brahms's Clarinet Trio and Beethoven's Septet.

The latter series is an important feature of London musical life. A committee of popular singers and players, including Harold Samuel, Myra Hess, Isolde Menges and Dorothy Silk, met last summer and hit upon the plan of giving a number of programs upon a cooperative basis. They decided to include only music that they themselves would like to perform together; and, moreover, to build up the programs with strict notions of balance and aptitude. (In the title of the series there is a faint echo of the Monday Popular Concerts at the old St. James's Hall—which is appropriate, since the object of the Wednesday Concerts is to make the general public acquainted with chamber music.)

#### Seeking Intelligent Audiences

The committee also decided to invite the cooperation of other artists in order to make possible a wide range of works. Five programs were given before Christmas, and for each one the Wigmore Hall was well filled. I was much impressed by the type of audience that had been attracted. It was both enthusiastic and intelligent. There were no foolish demands for repetitions and no signs of aloof highbrow appraisal. It was an audience after one's own heart.

The outstanding features of these programs up till now have been the Bach singing of Dorothy Silk and the Bach playing of Harold Samuel. In the A Major Piano Concerto, Mr. Samuel gave a performance that disarmed criticism by its clarity of outline.

### Segovia Will Return for His Fourth Tour of America Next Year



Andrés Segovia, Spanish Guitarist

Andrés Segovia, Spanish guitar virtuoso, will return for his fourth tour of the United States next season, under the auspices of the Metropolitan Musical Bureau.

The celebrated guitarist was heard again in recital on March 6 in the Town Hall under the auspices of the Instituto de las Españas of Columbia University. On March 8, he played for the Institute of Arts and Sciences at Columbia University. It was his last appearance this season before sailing for Europe on March 15.

#### New York Singing Teachers' Association Holds Meeting

The February meeting of the New York Singing Teachers' Association, held at the Guild Hall in the Steinway Building recently, was addressed by Dr. Irving Voorhees on "Points of Common Interest to the Throat Specialist and the Teacher of Singing."

Dr. Voorhees gave much valuable advice as to the care of the voice, and cited many interesting cases from his long experience as advisor to singers. He especially advocated a closer relationship between teachers and doctors, as a means of solving some of the more difficult problems which the former encounter in the case of voices that do not readily respond to instruction. He answered a number of questions.

The speaker at the March meeting will be Frederick Haywood, teacher of singing, who will talk on "Teaching Voice Culture from the Pedagogical Standpoint." His address will be supplemented with demonstrations by a pupil and a reading by Mrs. Haywood.

#### Berthe Erza to Give Biltmore Recital

Berthe Erza, dramatic soprano, will make her only New York recital appearance of the season at the Biltmore Theatre on the evening of March 16. Walter Golde will be at the piano.

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# RANSOME HAILED IN "AIDA"

## "RECEIVES OVATION AT METROPOLITAN AFTER SINGING DRAMATIC ROLE"

(Headline) NEW YORK TIMES, February 22, 1930

# EDWARD RANSOME

## TENOR METROPOLITAN OPERA CO.

### ACCLAIMED IN "AIDA" AND "TROVATORE"

*The Critics said:*

"Edward Ransome, tenor, who made his Metropolitan debut this season in 'Trovatore' was heard again at the opera last night, where he sang for the first time in a dramatically more exacting role as hero of Verdi's 'Aida.' Mr. Serafin conducted the melodious classic for the fifth time, in the current subscription. Mr. Ransome sang the 'Celeste Aida' to great applause, his manly voice taking on a clarion tone without apparent effort and hitting the high notes with singular ease . . . and through ensuing scenes he commanded his resources with artistic effect. He made a fine figure in the triumphal return of Rhadames at the gates of Thebes, and his companions in the brilliant ensemble shared with him a popular ovation."

*"The New York Times", February 22, 1930*

"Edward Ransome, one of this year's recruits to the Metropolitan's army of principals, sang 'Rhadames' for the first time here in last evening's performance of 'Aida.' The handsome young tenor gave a creditable 'Celeste Aida,' mastering the ordeal of an heroic aria shortly after his first appearance. His top notes were bell-like and steady and his singing throughout the evening was excellent."

*"The New York American", February 22, 1930*

"Edward Ransome, one of Mr. Gatti-Casazza's newcomers of the present season, was cast as 'Rhadames' in 'Aida' at the Metropolitan last night . . . On the stage he was handsome and comfortably Egyptian, devoid of those gaudy movie trappings so beloved of Italian tenors at the Metropolitan."

*"The New York World", February 22, 1930*

### EDWARD RANSOME, DISPLAYS A VOICE OF POWER AND CARRYING TIMBRE IN TITLE ROLE.

(Headline)

"Verdi's classic 'Il Trovatore' packed the Metropolitan Opera House last night with an audience which gave a vociferous welcome to a young tenor, Edward Ransome, who made his debut in the title role. A troubadour of true romantic aspect, he displayed a voice of power, manly quality, carrying timbre, and in the middle register especially roundness and firmness of texture."

*"The New York Times", December 15, 1929*



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## Germany Continues to Produce Novel Operas

Despite Financial Crisis, Frankfort Sponsors World Premiere of Schönberg's "Von Heute auf Morgen"—New One-Act Work by Austrian Theorist Strangely Weds Twelve-Tone Complexities to Frivolous Libretto—"Galathea" by Walter Braunfels Achieves Success in Cologne Premiere—Berlin Revival of Verdi's "Simone Boccanegra," With New German Book by Franz Werfel, the Well-Known Playwright, Wins Popularity

By Geraldine de Courcy

FRANKFORT, March 1.—For the past year or more there has been general depression in the German operatic market over the so-called "crisis," many of the solid provincial institutions having had to combat ever-increasing deficits by either cutting down expenses materially or by suspending operation altogether. One of the institutions which has been contending bravely with such financial vicissitudes is the Opera at Frankfort-on-the-Main, which has been obliged to practice various retrenchments in order to keep its head above water. The municipality can no longer afford the annual subsidy of 2,700,000 marks (about \$675,000), and there is a report that it may be necessary to merge the personnel of the Frankfort, Wiesbaden, Mainz and Darmstadt opera houses into a single company with an interchangeable ensemble. Breslau is in the same unhappy position.

The Frankfort presentation of the world premiere of Schönberg's new one-act opera, "Von Heute auf Morgen" (From Today to Tomorrow), on Feb. 1 was, therefore, not only a very courageous gesture. Through the perfection of the production and the brilliancy with which both soloists and orchestra handled the almost insuperable difficulties of this most complicated of scores, there was shown, more persuasively than by columns of statistics, the extent of the tragedy which any curtailment of resources would represent to a progressive organization of this kind or to the world of art in general.

### Music of Much Complexity

In considering the work itself, the reviewer cannot do better than to remember that pointed phrase of Dr. George Dyson in his recent book on the vagaries of the new school of composition, which states that "there is perhaps no adventure in artistic criticism so rash as the attempt to describe a contemporary revolution." It is doubtful if anything could possibly be more intricate than the instrumentation of this latest dramatic work of Schönberg, its complexities being such as to make it practically incomprehensible on one hearing, even with the aid of the score and a fair degree of familiarity with the past achievements and methods of this most radical of intellects.

This new opera is woven on a text by Max Blonda (a pseudonym), which makes no pretensions to seriousness, but treats of a phase of modern marital life in a sketchy cabaret style that is decidedly "light weight." The insignificance of the theme and its treatment under Blonda's hand are altogether out of keeping with the objective complexities of such a score, and the differences in value are so blatantly apparent, even to the most casual and unsophisticated of auditors, that it is small wonder that the army of the erudite present on this occasion felt that Schönberg had degraded his art in stooping to the intellectual level of such a framework.

The puerile plot was that of a young couple returning to their modern flatlet after an evening spent in the baccha-

nalian atmosphere of an exotic hunting-ground. The more or less bellicose Husband was still callously under the influence of a seductive huntress, while the harassed Hausfrau, after a short-lived attempt to combat the toxic temperamental effect of the unusual by feminine arguments, assumes the rôle of the seductress, calling on a convenient wardrobe of feminine extravagances to lend the necessary overtones to her allurements. By the time the original Diana and her tenor aide-de-camp appear on the scene, domesticity has triumphed and the prodigal's conversion to the more enduring values of his own hearthstone is celebrated over a prosaic family breakfast, proving "the triumph of real love over the mutability of mundane sensations," as a program *feuilletonist* fluffily expresses it.

The tonal embellishments of this bit of froth is vested in an orchestra of seventy pieces, including piano, mandolin, guitar and saxophone (a novelty for Schönberg), and is founded on Schönberg's system of chromaticism, known as the twelve-tone system. This method, which in itself permits great harmonic and melodic variations, has been employed in an infinity of combinations, resulting in a rhythmic mosaic that is almost unparalleled. Canon and counterpoint are used extensively, in a highly ingenious manner, and there is also great originality in the woodwinds and percussion; but the total absence of all those punctuating cadences so soothing to the ears of ordinary mortals approaches that fatal border line "beyond which the esoteric becomes inhuman."

To quote one of Schönberg's authorized spokesmen, "the text is the sounding board for the highly autochthonal music, and only he who is capable of assimilating the logic of this series-relativity (chromaticism) will be sen-



Photo, Seitzer, Vienna  
Margit Angerer, in "Forza del Destino"

sible to the formal charm of this highly subtilized mode of thought!" Perhaps!

### Composer's Theories Exemplified

The vocal parts were largely in the recitative style characteristic of Schönberg, with all the usual dissonant fanfare in the orchestra, and there were several instances of purely descriptive music that were in keeping with the superlative intellectual craftsmanship of the composer, albeit one or two cases skidded rather perilously close to the banal. Given the requisite familiarity with the structural principles, it is possible to find some guidance in the orchestra for the strange and perilous intervals confronting the singers. But, on the whole, there is very little connection between the two media, so that the vocal

line, with its continuous change of rhythm, put a severe tax on the soloists. Schönberg's previous works, such as "Erwartung" and "Die glückliche Hand," were built around a single singing voice, but this new work makes use of dialogue, duet and aria forms, even approaching the structure of a real quartet.

The work is the first dramatic example of the system of chromaticism which Schönberg has developed during the past twenty years, and represents the perfect mastery of a theory which is without duplicate among modern creative intellects. Being the first to break from tradition and seek to give expression to his inspiration without the hampering baggage of standardized formulae, Schönberg's personal development may be taken as a perfect picture of the history of modern music.

His truth to his ideal through the years, his inflexible adherence to the principles of his creative muse, which scorns to obscure the rich sky of his phantasy with any clouds of imitation, have contributed substantially to the great respect in which he is held, even among those least in sympathy with his creative methods. In spite of the assertive instincts of the large multitude of "lovers of sweet sounds," he has proceeded unswervingly on his way, molding gigantic musical façades, ex-coriated of all melodic line, and has become, therefore, in the mind of the general public, the archetype of the incomprehensible.

During recent years, many of his most ardent disciples in Germany, such as Berg, Krenek, Weill and others, have begun to sheer away from mathematical creation raised on the foundation of intellect alone, and have left their chosen prophet in sublime isolation, wrapped in the mantle of his uncom-

(Continued on page 27)



As GUEST CONDUCTOR of the  
**MANHATTAN SYMPHONY ORCHESTRA**  
at Mecca Auditorium, New York,  
Feb. 23rd, 1930

## PHILIP JAMES

*Wins Approval of New York Critics*

### THE TIMES:

"Philip James led the orchestra in the first New York hearing of his 'Overture on French Noels.' Written in 'olden style,' it revealed serious musicianship and a composer who really had excellent baton technique and routine, not a common occurrence."

### THE WORLD:

"Mr. James displayed a decided flair for the baton."

### THE HERALD TRIBUNE:

"Mr. James's work, based upon two old French carols, is conservative in style, as its title implies, effectively scored and makes able use of its thematic materials. \* \* \* a composition that offered much that pleased."

### THE SUN:

"His overture is well written for orchestra and was commendably played under Mr. James's baton."



LOS ANGELES EVENING  
HERALD:  
FEBRUARY 13, 1930

# QUARTER-TONE PIANOFORTE SCORES HIT

By CARL BRONSON

Going the ultra-modern one better, Hans Barth, a piano virtuoso of rare ability, demonstrated the past, present and future of the pianoforte in a most interesting concert at Baldwin hall last night and proved to capable musicians present that the new quarter-tone piano of tomorrow will practically revolutionize the utility of that king of instruments.

Last night's demonstration bore no marks of exploitation, but simply made clear to the ear that our intervals of scale have been too widely separated; that a half step does not actually support a connected melody with its relative harmony.

## ANSWER TO EINSTEIN

Perhaps it is a concrete answer to Einstein's theory of relativity. At least the concert should have been presented where the entire community of musicians and music lovers could have enjoyed the skill of the pianist, a legitimate technician whose hands cause at no difficulties even to the extent of running whole chords as other virtuosi would octaves and slides.

The first part of the program was devoted to a demonstration of the harpsichord, the tinkling, music box piano tone of the Handel to Beethoven period, showing that it has taken 130 years to perfect a piano that would fulfill the dreams of those great masters, as the modern piano does.

## PLAYS OWN SCRIPT

This experimental demonstration was followed by the seemingly unlimited capacity of the grand piano of today, which Barth demonstrated with several brilliant numbers from his own script, supplementing with a Chopin waltz and a paraphrase of his own.

Then came the demonstration upon the quarter tone, two keyboard piano, of tomorrow and under the musician's masterful hands effects were produced such as have only been heard in strings of the violin family. Strange, weird, but familiar nature-tones and effects are voiced by this long silent language of the scale, for with this added addition a field of piano composition, so vast, is opened that one gasps in contemplation.

## HIDDEN ELEMENTS

It is like bringing forth the long hidden elements of all substances into the scale of actual knowledge. When Barth performed the "North Wind" the imagination was not needed, but the cold chills actually gripped the spine.

This new addition to the piano would seem to give the ultra-moderns just what they seem to be seeking, without having found. As yet, an unlimited field of harmonic exploitation. The piano could then participate in the string quartet formulas, the string concertos and piano and orchestra would blend, one into the other. A demonstration should be made that would include the larger community. None of these instruments are yet manufactured for sale.

# "COLD CHILLS

ACTUALLY GRIPPED  
THE SPINE"

—Carl Bronson, "Los Angeles Herald," Jan. 13, 1930

1950



Hans Barth at the Quarter-Tone Piano

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At the Harpsichord

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THE NEW YORK TIMES.  
MONDAY, FEBRUARY 24, 1930

# HANS BARTH GIVES A UNIQUE RECITAL

Performance on Quarter-Tone  
Piano Amazes Hearers by  
Bizarre Effects.

EAR SOON IS ACCUSTOMED

New World of Shadowy Effects  
Revealed by "Piano of Tomorrow"  
—Harpsichord in Contrast.

Hans Barth, harpsichordist, pianist and quarter-tone pianist, gave a recital yesterday afternoon at Carnegie Hall. Announced variously as "three generations of the piano" and the piano of "yesterday, today and tomorrow," Mr. Barth's pianistic version of an outline of history was interesting to a large gathering of music lovers and musicians.

To practically every one in the hall the quarter-tone piano was a novelty, though it has been played privately on several occasions. From left to right on the stage in serried phalanx formation stood the three instruments. Viewed from an audience seat, the quarter-tone piano appeared simply as an ordinary piano with two keyboards, one slightly above the other, organ fashion. The upper keyboard was tuned a quarter tone above the usual keyboard. A black and somewhat forbidding cloth covered the mechanism.

The performer stepped up to his seat, which was placed on a small platform to allow for the added height of the upper keyboard, and introduced the "piano of tomorrow" by playing the accepted half-tone scale, then the quarter-tone scale and finally one of the infinite combinations obtainable by using both keyboards—the three-quarter-tone scale.

The first hearing of these bizarre gamuts undoubtedly impressed many hearers as if they had been natives of one Teutonic or Romance language and were hearing another related language in the same family. Perhaps it would be closer to say they felt like an ancient who spoke Sanskrit, Hebrew or Latin, and who was suddenly transported to modern Hindustan or Palestine or Rome and heard the bewildering modern additions in vocabulary. For here instead of the accepted thirteen half-tones represented by the black and white keys of any octave in the piano of today, each of the half-tones was split in half. The effect on the ear was somewhat like limiting the eye to sixteen colors and then suddenly increasing it by adding the thousands of supplementary gradations we take for granted at the present time.

The recital played on this piano of the future three of his own compositions: "Shadows of a Cathedral," "Frelude and Fugue" and "North Wind," and Charles Ives's "Largo." In a surprisingly short time the ear became accustomed to the enlarged and enriched vocabulary. The items were well chosen, for they proved the practical utility of the new instrument as well as its vastly superior power over the present piano in depicting natural elements like the wind, the breeze through the foliage and cascades, and in interpreting subtle psychological processes. It is a fascinating speculation what a Debussy might have done with the quarter-tone scale, or a Richard Strauss in the three-quarter tone, for there was revealed a whole new world of shadowy effects, pungent and mordant.

The harpsichord, a reproduction of one used by Handel and Beethoven which may be seen in the Berlin Museum, had two keyboards also, and six pedals, each of which changed the quality and quantity of tone.

It was illustrated by items from Scarlatti and Mozart and the old favorites, Beethoven's Minuet in G. Here the performer showed the necessary delicacy in wrist and staccato and demonstrated how differently these compositions sounded when they were first conceived and played. It was on the present-day piano that Mr. Barth had his opportunity to display his gifts, apart from composition or invention or as a pioneer. He played his own "Sonata Joyeuse," No. 2 and "Paraphrase on American Beauties" and two waltzes by Strauss and Chopin. Despite the obviously difficult change in dynamic and hand placement from one instrument to the other, Mr. Barth played the usual piano with a brilliant technique and was especially effective in his ability to change his manner with chamberlike rapidity.

The interest of the audience was such that Mr. Barth was recalled after each group to add encores, and at the close of the printed program to play more items on the usual piano for good measure. The recital was of unique interest and a harbinger of future development in the musical scale and of the piano.

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HANS BARTH CAPTURED SAN FRANCISCO STOP AUDIENCE RUSHED  
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AS ENTERTAINING WANT HIM AGAIN  
ALICE SECKELS CONCERT MANAGER.



## Pizzetti Novelty in New York Orchestral Fare

**'Rondo Veneziano' Has World Premiere in Composer's Presence, as Toscanini Returns to Lead Philharmonic-Symphony—Chasins Plays His Concerto with Philadelphians—Philip James Conducts as Guest**

NEW YORK'S latest orchestral span included several events of first interest and importance. Toscanini returned to conduct the final eight weeks of the Philharmonic-Symphony, marking his return on Feb. 27 with a world premiere of Pizzetti's "Rondo Veneziano," the composer being present. The Philadelphia Orchestra gave New York its first hearing of a new Piano Concerto by Abram Chasins, with the composer as soloist. The Manhattan Symphony gave American works by Philip James, Charles Maduro and the conductor, Henry Hadley. The conductorless orchestra gave a Scherzo by Adolph Weiss.

### Toscanini Plays Pizzetti Novelty

Philharmonic Symphony, Arturo Toscanini, conductor: Carnegie Hall, Feb. 27, evening. The program:

Symphony in D Major (K. 504).....Mozart  
Rondo Veneziano.....Pizzetti  
Bacchanale from "Tannhäuser".....Wagner  
Polovetzian Dances from "Prince Igor".....Borodin

The presence of Ildebrando Pizzetti doubled interest in the novelty of Mr. Toscanini's return program, and the magnificent performance given Rondo Veneziano resulted in a demonstration of enthusiasm that continued until Mr. Pizzetti had returned to the platform many times to bow and be seen. His latest symphonic work, completed as

recently as last autumn, proved to be warmly Italian in character, though perhaps less specifically Venetian in its suggestion than the composer had intended, and a Rondo by extension of the term to apply to a recurrent ritornello or refrain. This ritornello precedes and follows three sections the



**Abram Chasins, Composer, Soloist in the New York Premiere of His Piano Concerto with the Philadelphia Orchestra**

composer has referred to as "strophes," differing each from the other in thematic material, movement and character. Intermediate passages are given in one instance something of the nature of a minuet, and in another the quality and atmosphere of a pastoral. The form is symmetrical, the texture elaborate and multicolored, the movement now vigorous, now meditative, but never avowedly languorous.

This is not exalted music, nor music of such personality as to individuate it sharply from much that has come and gone since Wagner and Strauss placed at the disposal of the world of musicians their glowing orchestral palettes. Mr. Pizzetti scores brilliantly, appropriately, richly. His Rondo exhibits further his distinguished craftsmanship. Let it be recognized for what it is, an admirable example of skill in symphonic writing, not very momentous as to content and rather more involved than its apparently simple mission of providing stimulating or haunting genre pictures would seem to require.

The Mozart symphony—the symphony sans minuet—was traced with a fastidious and sculptural hand. The "Tannhäuser" music, though uncommonly fast of tempo, was sumptuous with a transcendent glory at once classic and sensuous. The Tatar orgy of the Polovetzian dances from Borodin's "Prince Igor" provided a thrilling conclusion. T.

### Conductorless Orchestra

Conductorless Symphony Orchestra, soloist, Benno Rabinoff, violinist; Carnegie Hall, Feb. 21, evening. The program:

Overture to "Magic Flute".....Mozart  
Violin Concerto in E Minor, Op. 64.....Mr. Rabinoff  
Scherzo, "American Life".....Mendelssohn  
Symphony No. 8.....Adolph Weiss  
Beethoven

There was much of the Schönberg influence in Weiss' raucous interpretation of American life, which his fellow-members of the Conductorless Orchestra presented at its fourth subscription concert. The scherzo, short and spasmodic, makes much of harsh dissonances, sketchy intimations of melodies, and uncompleted rhythmic lines. The composer rose from the midst of the orchestra to acknowledge the applause, offered, it seemed, in some slight bewilderment on the part of the audience.

Benno Rabinoff displayed a singularly pure and sweet tone in the Mendelssohn concerto. He gave an intelligent and penetrative reading, in which the orchestra followed him with a good deal of spirit. The orchestra's performance was generally satisfying, even though the absence of a leader still seems to put a certain restraint upon the proceedings. Their rhythms and phrasings are well marked, but the subtle colors are lacking. F.

### Chasins Plays Own Concerto

Philadelphia Orchestra, Ossip Gabrilowitsch, conductor; soloist, Abram Chasins, pianist; Carnegie Hall, Feb. 25, evening. The program:

Symphony No. 12, in B Flat.....Haydn  
"Leonore" Overture No. 3.....Beethoven  
Piano Concerto No. 1, in F Minor.....Chasins  
Mr. Chasins  
Hungarian Rhapsody No. 2.....Liszt

Though new to Manhattan, Mr. Chasins' Concerto in F Minor, Op. 14, was made known a year ago at a concert in the orchestra's home city, under the same conductor. Mr. Chasins, a native New Yorker, who is not yet 30, has written three "Chinese pieces" for orchestra, as well as songs and 'cello, violin and piano numbers.

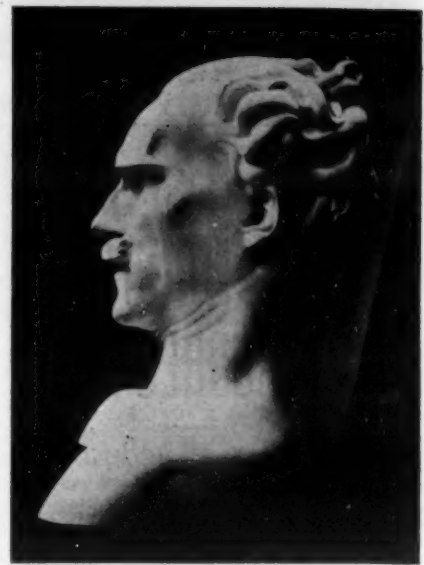
The Concerto was of more kin to compositions in this form by Tchaikovsky and Rachmaninoff than to the product of the younger modernists. Mr. Chasins made it clear that he was not afraid of tunes. He allotted these to his orchestra and to the solo instrument, as thematic material to be developed in the traditional manner. These are themes not strikingly original or vital. But some had a measure of passing effectiveness, particularly that which launched the first movement after an arresting introductory pedal point for basses and timpani, and the Tarantelle of the Finale. Though never halting or inept, their treatment did not lead to cumulative interest. Mr. Chasins played his music deftly and Mr. Gabrilowitsch led his men in a zealous performance. There was a mildly robust projection of the Haydn Symphony which stands as the ninth of the Salomon set, and much that was admirable also in the playing of the "Leonore" Overture No. 3. T.

### Manhattan Symphony Gives Novelties

Manhattan Symphony, Henry Hadley, conductor; soloist, Anita of the Elizabeth Duncan School, Mecca Auditorium, Feb. 23, evening. The program:

Carnival Overture.....Dvorak  
(a) Scherzo Espagnole.....Maduro  
(b) Trianon (Chaconne en style Louis XV)  
(c) España  
Overture on French Noëls.....Philip James  
Symphony, D minor, first movement  
Minuet from Symphony in E flat.....César Franck  
"October Twilight" and Bacchanale.....Mozart  
.....Henry Hadley

The eighth concert of the rapidly developing Manhattan Symphony was marked by the presence in the flesh of three of the composers represented on



**Arturo Toscanini, Who Returned to the Philharmonic-Symphony: from a Bust by Adolfo Wildt**

the program, Conductor Hadley himself, Philip James and Charles Maduro. Mr. James took over the baton for the performance of his work. There was warm applause for all three. The Maduro pieces contained much interesting characteristic material and were effectively written. Mr. James' ingratiating overture in the old style, based on two French Noëls of contrasting character, revealed excellent craftsmanship and a resourceful command of instrumentation, while in conducting it the composer displayed a clean-cut, incisive beat and authoritative understanding.

(Continued on page 40)

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## The Mode Changes

PROBABLY more drastic changes have come about in the last three decades in music, marked by the beginning of the year 1930, than in any similar span in centuries. No one is quite clear as to the precise limits and nature of the changes. They have been variously interpreted, each school making out a good case for its particular fetish.

In composition alone, the currents are divergent and quite confusing. Along with the dearth of creative figures of the highest rank there has come a quantitative quickening in musical endeavor. Almost all composers have felt that the Romantic phase in music has definitely exhausted its possibilities and expired in the grandiose and the over-sentimental, which are the marks of decadence. But what to do in this emergency has not been at all clear. Evidently a new medium expressive of the present-day feelings and complexities of modern man must be evolved. The three decades now closed have been stirred by a ceaseless seeking for the ideal musical speech to express this adjustment.

Upon Romanticism's death-throes and the brief reign of Impressionism have ensued many experiments—not all of them successful. The shift in manner from year to year by many of the leading musical figures in various lands is a testimony to the dissatisfaction of composers themselves. Polytonality has had a somewhat dubious career. The general tendency to return, in some measure and with a difference, to polyphony and the older forms seems on the face of it a confession of lack of inventive powers of the present. Can the Age of Machinery express

itself fittingly in a concerto grosso or a passacaglia? The anachronism seems too evident. The scrapping of lyricism, inherent in the very nature of music, can only be relative at best.

Will jazz point the way to a healthy and expressive new idiom? Thus far it has not shown a very great adaptability to express varied emotions. Granted its appropriateness to voice the restless unfeeling movement of a new and lusty civilization, it fails lamentably in its efforts to be serious. This Pagliaccio of the cabarets remains in its essence the music of the clown—sometimes, it is true, touching wistful themes with a tart aptness. But, in lyrical moments, it lapses into the banal and the outworn sentimentalities of Romanticism. Such an opera as "Jonny spielt auf" shows its weakness.

Out of the turmoil emerge a few facts that seem to be salutary. These include the tendency to greater simplicity in the orchestra, the return to the essentials of form, the exploiting of the neglected woodwinds, the aversion from the Wagnerian declamation over a symphonic poem, the use of the human voice as an instrument often without words (perhaps because thought is less able than pure feeling to express the nameless, vague longings of the modern).

Most important, perhaps, is the use of the blue-pencil on many clichés of too-lush lyricism and formal thematic development. The modern seeks to express himself directly, simply and harshly, if it suits his mood. This is in line with the banning of fussy and often insincere formalities in our social life. But it is to be noted that this is an antagonistic tendency to the one for a return to old forms. Perhaps as a result, much of modern music affects the listener as a sort of compromise, certainly not satisfying. Exactly where it is all leading must be left for the next few decades to reveal.

## Page the Vocal Soloist!

WHAT has become of the vocal soloist at symphonic concerts these days? Only very rarely do we find them appearing and as a result some very admirable music remains unperformed.

Vocal soloists had, to be sure, offended on more than one occasion, when their offerings consisted of inferior music or when they sang groups of songs with piano accompaniment, a frequent occurrence at concerts of Mr. Damrosch's Symphony Society when such divas as La Farrar made their annual appearances. One unhappy day the Philadelphia Orchestra visited New York and Mr. Stokowski permitted the then popular Alma Gluck to sing the "Depuis le jour" aria from "Louise" directly after Brahms's First Symphony! But there were more numerous occasions, too, when such great artists of their day as the late George Hamlin and David Bispham sang the symphonic songs of Richard Strauss, "Hymnus," "Pilger's Morgenlied," and the Wagnerian soprano, Melanie Kurt, the fabulously climaxed "Verführung" (all these from the "Vier Gesänge," Op. 33) as their contribution to the programs of the New York Philharmonic, highly prized items in the season's new music.

Composers today have ceased to write works for voice and orchestra, it seems, probably because there is no opportunity for their presentation. Yet the song with orchestra is an admirable form, one in which the composer has a chance to mix the colors of his orchestral palette with the human voice to picture the emotional content of a fine poem. Should this be, we ask?

## Personalities



Maurice Ravel, Noted French Composer, Displays a Pet to Eva Gauthier

Friedman—Word has come from Helsingfors that the Government of Finland has honored Ignaz Friedman by presenting him with the Order of the White Rose.

Samuel—That serious musicians, even those who specialize in Bach, are not one-sided in their tastes, is proved by Harold Samuel's being an authority on the comic operas of Gilbert and Sullivan. He is said to be able to play from memory the entire repertoire of these immortal works, and to know the libretti as well as the music.

Baird—Martha Baird, concert pianist, acted as judge recently during the annual contests for the Bamberger Music Scholarships. Miss Baird spent a day at the South Side High School in Newark, N. J., hearing students who aspire to a career in her branch of the musical profession. She declared the experience to be of absorbing interest. The winners will receive a course of instruction at the Institute of Musical Art.

Newman—Ernest Newman, the English critic, whose sharp pen has raised no end of teapot tempests before now, has recently raised another by setting forth in the London *Sunday Times* a theory that the composer is "a machine." Said Mr. Newman in part: "Every composer, great or small, is, in the depths of his subconsciousness, a machine functioning blindly according to rule." He stated that the composer repeats himself in a series of formulae. Naturally, the gauntlet has been taken up vigorously.

Zecchi—Carlo Zecchi, Italian pianist, who next season will make his first American tour, began his musical studies early. At five years he played for the first time in public. At twelve he conducted his first composition, a chorus entitled "New Italy," dedicated to the Crown Prince of Italy, who was present at the concert. At fourteen he entered the Conservatory of Santa Cecilia in Rome, and at the entrance examinations played one of his own works, a Sonata in A Major, a feat which amazed Bossi, director of the Conservatory.

Hart House Quartet—The Canadian Minister and Mrs. Massey were hosts to some 200 notables at a concert given on Feb. 15 at the Canadian Legation in Washington. The Hart House Quartet of Toronto made its third annual appearance as representative of Canada's musical world. Among those who attended the concert were Sir Esme Howard, the British Ambassador, and Lady Isabella Howard; Alistair MacDonald, son of Britain's premier; Mrs. Woodrow Wilson; Speaker and Mrs. Nicholas Longworth; Attorney-General and Mrs. Mitchell; Mr. and Mrs. Gifford Pinchot; Alanson R. Houghton, former Ambassador to Great Britain, with Mrs. Houghton. The musicians performed Delius's Quartet and Schumann's Piano Quintet, assisted by Norah Drewett de Kresz, pianist.



## BALTIMORE HEARS PHILADELPHIA MEN

### Local Orchestra and Glee Club Appear in Recitals

BALTIMORE, March 5.—The Philadelphia Orchestra, with Ossip Gabrilowitsch as guest conductor and Efrem Zimbalist, violinist, as soloist, appeared at the Lyric on the evening of Feb. 19, before a capacity audience. The program consisted of the Brahms E Minor Symphony, the Tchaikovsky Violin Concerto and the Second Rhapsody of Liszt. The soloist had a warm reception for his brilliant interpretation of the concerto. The concert closed the local series, under the management of the T. Arthur Smith Bureau.

The fourth concert given by the Baltimore Symphony Orchestra, Gustav Strube, conductor, Feb. 16, had Alfredo Gandolfi, baritone, as soloist.

Charles Cooper, pianist, member of the staff of the Peabody Conservatory of Music, was the artist at the sixteenth Peabody recital, Feb. 21. The fifteenth Peabody recital, Feb. 14, was given by Alexander Kipnis, bass, with Fern Scull at the piano.

Rosa Ponselle, soprano, of the Metropolitan Opera Company, swayed a

capacity audience at the Lyric on the evening of Feb. 21. Encores prolonged the program. Stuart Ross contributed groups of piano solos.

The Grachur Glee Club, Franz C. Bornschein, conductor, presented its mid-winter program at the auditorium of the Maryland Casualty on Feb. 20, singing compositions by Buck, Protheroe and Cadman, and featuring two new compositions of the director, "The Scissors Grinder" and "Pirates." Elsa Baklor, soprano, and John L. Wilbourne, tenor, were the soloists. A male quartet made up of Andrew Hamilton, Brooks O'Neill, William Apsley and Frederick C. Scheuerman sang. An organ prelude was played by Delma Warfield De Moss. Dr. Norman B. Cole was the accompanist for the soloists, and J. Donald Rubie for the choral numbers.

A costume recital, "Mother Goose in Music," was attractively presented at the Women's Club by Elizabeth Gutman, with Marie Henneberger at the piano, on Feb. 22. The program included compositions of Stravinsky, Bainbridge Crist, Sidney Homer, Herbert Hughes and traditional melodies from Russia and other countries.

Sigmund Spaeth gave a lecture on "The Common Sense of Music" before the Baltimore Music Club at the Emerson Hotel, Feb. 22.

A program of Polish music played by an orchestra under Franz C. Bornschein, with solo contributions by



Hallie Stiles, Chicago Opera Soprano,  
Who Sang in Syracuse Recently

Helena Goluchowska, pianist; Constance Nowakowska-Hejda, contralto; Jeanette Dowell, soprano, and Michael Wiener, solo violinist, was given under the auspices of the Polish Business Men's Association of Baltimore, Feb. 23.

FRANZ C. BORNSCHNEIN

### SCHOOL SPONSORS OPERA

Guest Artists Engaged for Spring  
Event in Gainesville, Ga.

GAINESVILLE, GA., March 5.—For the second annual opera season of Brenau College-Conservatory, Dr. E. B. Michaelis, dean of the conservatory, announces "Hänsel and Gretel," Humpendinck's fairy opera, and the second act of Saint-Saëns's "Samson and Delilah" on May 28, and Bizet's "Carmen" on May 30. Dr. Michaelis will direct the performances.

Six guest artists have been engaged for principal roles. They are: Alfredo Valenti, bass of Covent Garden, London; Lydia Van Gilder, mezzo-soprano of the Chicago Opera Company; Judson House, tenor; Francesco Curci, tenor of the San Carlo Opera Company; Beatrice Hegt, soprano of New York, and Corinne Wolersen, New York coach and accompanist.

Three members of the conservatory faculty, who will also take part are: Raimonde Aubrey, bass-baritone, formerly of the London "Beggar's Opera" and "Vagabond King" companies; Florence Weygandt, mezzo-soprano, and Corinne Pearce Turnipseed, soprano.

## Hallie Stiles Appears in Home Town for First Time Since Opera Debut

SYRACUSE, N. Y., March 5.—Hallie Stiles came home on Feb. 15, to sing for the people among whom she lived before the Paris Opéra-Comique and the Chicago Civic Opera lifted her to fame. When Vladimir Shavitch, conductor signalled the new prima donna to her place before the Syracuse Symphony Orchestra, the audience crowding the Strand Theatre to capacity, rose to its feet and applauded wildly.

A slender, vivid young figure, obviously delighted and touched by the expectancy of her home folk, the young soprano sang stirring Elsa's "Dream" from "Lohengrin." In the role of the Wagnerian heroine, she made her recent American debut, as a member of the Chicago company. Following the Gavotte from the Cours la Reine scene in Massenet's "Manon," the singer was deluged with floral tributes. The young prima donna, in acknowledgement, stepped to the piano and sang Willoughby's "Coming Home."

The Symphony was heard in the "Romeo and Juliet" Overture by Tchaikovsky, a Scherzo and March from Prokofiev's opera, "The Love for the Three Oranges," Liszt's symphonic poem "Les Préludes," and Chabrier's "España."

### Institute Announces Summer Plans

CLEVELAND, March 5.—The Cleveland Institute of Music summer session will retain its regular winter faculty members. Among them are Arthur Loesser, pianist; Herman Rosen, violinist; Marcel Salzinger, baritone with the German Opera Company, and Victor de Gomez, first 'cellist with the Cleveland Orchestra. Summer students will hear them in a series of lecture-recitals which illustrate literature for piano, voice, violin and 'cello.

In addition to private lessons, orchestral and choral work and class work in every department, there will be daily opera and repertory classes and special pedagogy classes for summer students who wish teacher's training. The Public School Music Supervisors course, identical with the winter course, is under the supervision of Russell V. Morgan, director of music in the Cleveland Public Schools.

Coördination of courses has been arranged between the Cleveland Institute of Music and the School of Education, Western Reserve University. A course in Dalcroze Eurhythmics will be offered by Doris Wulff.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

### American Orchestral Works

Question Box Editor:

Please list five or six American symphonic works other than "Victory Ball," "Nordic Symphony," "Adventures in a Perambulator" and "Through the Looking Glass."

R. L. H.

Los Angeles, Feb. 26

"The Death of Tintagiles" and "A Pagan Poem," both by Loeffler; Symphony in B Flat Minor, by Stringham; Three Symphonies, Chadwick; Sylvan Suite, by Howard Brockway.

???

### The Scala Enigmatica

Question Box Editor:

What were the tones in Verdi's "Scala Enigmatica"?

G. A. M.

Denver, Colo., Feb. 27

C, D Flat, E, F Sharp, G Sharp, A Sharp, B and C.

???

### Three Choirs Festivals

Question Box Editor:

What are the English cathedrals whose choirs combine in festivals?

A. S.

New Haven, Conn., March 1

Gloucester, Hereford and Worcester.

???

### Range of Tuba

Question Box Editor:

What is the range of the bass tuba?

H. J. B.

Ann Arbor, Mich., Feb. 28

From F an octave below the bass clef, up to about D above the bass clef. Additional notes are possible through the aid of valves.

### About Frida Leider

Question Box Editor:

Will you please inform me the correct way to spell and pronounce the name of Frida Leider, the soprano of the Chicago Opera?

W. E.

Glendale, L. I., Feb. 28

The correct spelling is given above. The first name is pronounced so as to rhyme with "feeder" and the second, to rhyme with "spider."

???

### Most Performances

Question Box Editor:

What three operas have had most performances in any one season at the Metropolitan?

H. R.

New York, March 1

Goldmark's "Queen of Sheba" leads, with fifteen performances during the season of '85-'86. "Carmen" comes next, with twelve hearings in the season of '93-'94. The work had eleven in '95-'96, and the same number in '99-'00. "Siegfried" had eleven performances in '87-'88; "Hänsel and Gretel" the same number in '05-'06; "Königskinder" in '10-'11; "Parsifal" in '03-'04; "Faust" had ten performances in '96-'97.

???

### Piano Ensemble Works

A correspondent of the Question Box has written to ask where he can obtain the following works. We have been unable to locate them and so we submit the list to readers with request for assistance. For one piano, eight hands: "Louis XIII Gavotte" by Becucci; "Coro nel'Opera" by Fasanotti; "Divertimento, Op. 206" by Fumagalli. For three pianos, six hands, "Chanson de Mai," Op. 88, by Thomé.

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## POEM BY GOOSSENS HAS U. S. PREMIERE

### Composer Leads His Work in Rochester with Tinlot Soloist

ROCHESTER, March 5.—The Rochester Philharmonic Orchestra, Eugene Goossens, conductor, gave an interesting program in its ninth and last matinee concert of the season at the Eastman Theatre on Friday afternoon, Feb. 14, before a capacity audience. The program included a first performance in America of Mr. Goossens's Lyric Poem for violin and orchestra. The soloist was Gustave Tinlot, concertmaster of the Philharmonic, who gave to the Lyric Poem a sympathetic and thoughtful rendering. It is appealing music, not too dissonant, although modern in treatment. Mr. Tinlot also played the Mozart D Major Violin Concerto with much charm and brilliancy. He was recalled a number of times after both performances. Mr. Goossens's music was given a warm reception.

The program opened with the Beethoven "Egmont" Overture and included, besides a first hearing in Rochester of Glazounoff's "Stenka Razin," Enesco's "Roumanian" Rhapsody, No. 2, and the Tchaikovsky "Marche Slave," which closed the program. The orchestra played excellently, and the audience gave the conductor and players an enthusiastic greeting at the close of the performance.

The orchestra men rose and gave Mr. Goossens a "tusch" after one of the recalls. The conductor made a short speech, in which he alluded to the satisfaction he feels in his re-engagement as conductor for another season.

The Women's Committee of the Rochester Philharmonic Orchestra gave a reception after the concert in the second floor corridor of the Eastman

School to Mr. and Mrs. Goossens, who was Janet Lewis of this city before her recent marriage. There were many congratulations and expressions of satisfaction over the recent successful season of the Rochester Philharmonic Orchestra.

Andrés Segovia, guitarist, was heard at Kilbourn Hall on Feb. 10, before the largest chamber music audience of the season. He played two Spanish groups and four arrangements of classic works. The audience, impressed by his skill, recalled him repeatedly.

Dusolina Giannini, soprano, was heard in concert before a large audience at the Eastman Theatre on Friday evening, Feb. 14, singing groups of Italian, English and French songs. Her accompanist was Molly Bernstein.

At the annual election of officers of the Musicians' Protective Association, Local 66, held recently, Leonard Campbell, orchestra leader and member of the firm of Campbell & Menzner, dealers in musical instruments, was elected president. Other officers are: Nicolis Valerio, vice-president; Samuel E. Basset, secretary; J. J. Karle, treasurer, and Charles Mason, business representative.

MARY ERTZ WILL

### ERNEST CARTER SCORE PRESENTED IN STAMFORD

"Namba," Pantomime with Libretto by Grace L. G. McClure, Receives Second Performance

STAMFORD, CONN., March 5.—A dance-pantomime, "Namba, or The Third Statue," with a score by Ernest Trow Carter, was produced on Feb. 28 in the Stamford High School Auditorium, under the musical direction of Clayton Hotchkiss, director of music in the public schools of this city and conductor of the Stamford Symphony Or-

chestra. The orchestra of thirty players was selected from the last named organization.

The scenario is by Grace Latimer Jones McClure, head mistress of the Columbus School for Girls. "Namba" was written for and first produced by the school several years ago, with a cast of 150. The story is Oriental and fanciful in character, being based on one of the less familiar Arabian Nights Tales.

Mr. Carter is known as composer of the opera, "The White Bird," produced in Chicago in 1924 and in Osnabrück, Germany, in 1927, and of an opéra-comique, "The Blond Donna."

The second part of the program was the operetta "The Governor's Daughter," with book and lyrics by Alfred Wakeman and music by Iva B. Wilson. The Stamford High School Junior Glee Clubs and the Dramatic Club presented the entertainment. A cast of thirty-five took part in the dance fantasy. A capacity audience attended.

### Sterling Bureau Presents Artists

LOS ANGELES, CAL., March 5.—Music lectures and novelties are handled by the Sterling Artists' Bureau, which owes its name to the young impresario, Frieda Mueller Sterling. The object of the bureau, which has branches in other Pacific Coast cities, is to introduce unusual talent for presentation in clubs and schools and on radio programs.

Mrs. Sterling is presenting next fall Marie Tiffany, soprano, formerly with the Metropolitan, and Henri Deering, pianist, in joint recital. This will be one of her leading attractions for the coming season.

A \$50,000 Stradivarius, made in 1717, has recently been acquired by Alfred O. Corbin, banker, who collects rare violins as his avocation. His collection is valued in excess of \$150,000.

### EXTEND CONTEST TIME

Hollywood Bowl Prize of \$1000 for Symphonic Work Draws Many Entries

LOS ANGELES, March 5.—The time limit for submitting compositions in the annual Katharine Yarnall \$1000 Prize Contest for an orchestra work has been extended to March 15. Gertrude Ross, chairman of the contest, which is held under the auspices of the Hollywood Bowl Association, has announced that the winning work will be selected by a jury of three well known orchestra conductors.

Already compositions have been received from many parts of the United States, from Belgium, France, England, Germany, Denmark, Russia, Norway, Italy and South America.

The rules governing the contest are as follows: the composition is to be for full symphony orchestra, requiring not more than twenty minutes for performance. The manuscript is to be full conductor's score only, for symphony orchestra, not piano. Orchestra parts are required only of the winner, and are not to be submitted for judging.

All manuscripts are to be sent to the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, Cal., and must be received by March 15. The manuscript is to be anonymous, but marked with a word or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word or device, and containing inside the full name and address of the composer. All manuscripts will remain the property of the composers, in whom full performance rights for the future will remain vested. The composition submitted must be one that has not been published or that has not been publicly performed anywhere.

Ottorino Respighi is composing a symphonic poem to be given at the fiftieth anniversary celebration of the Boston Symphony next season.



"A master technician."  
—Brooklyn Times.

"Unusual degree of color and emotional effectiveness. His ability to combine a singing tone with satisfactory volume and mass was an auspicious factor in his playing."  
—New York Herald Tribune.

# ALTON JONES

"ONE OF AMERICA'S GREATEST GENIUSES OF THE PIANOFORTE."

—BROOKLYN TIMES

TOWN HALL RECITAL, NEW YORK, FEBRUARY 11, 1930

"Remarkably gifted. He deserved the enthusiasm his performance of the Schumann Fantasie created—this difficult and mighty work which taxes the virtuoso as does no other music of Schumann, he played not only with force and brilliance but in a manner that testified to his profound sympathy for and understanding of the subjective content of the music."  
—Brooklyn Eagle.

"One of the most enjoyable pianists now in our midst—a joy to watch as well as to hear. Played with the same finished technic and fine artistry which have gained him an enviable place in the pianoforte firmament in past seasons. The audience was large and well justified in beating its hands."  
—New York Sun.

"Compelled renewed admiration through gifts which have insured him a distinguished place among native pianists. Never content to remain stationary in his art, his successive appearances have unfailingly recorded artistic growth and enlargement. His concert last season was one of the most memorable favors of a season extraordinarily rich in fine piano playing."  
—New York Telegram.

"ART POISED AND STRONG—DRENCHED IN BEAUTY."—N. Y. TELEGRAM

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The playing of the musicians was notable for the smooth tone and other technical and interpretative qualities which have distinguished the performances of these musicians in the past.

—*New York Times, Feb. 15, 1930 (First Recital)*

They play with excellent spirit, intelligence and understanding . . . and their playing again made strong appeal . . . they were liberally applauded by a large audience.

—*New York Sun, Feb. 18, 1930 (Second Recital)*

This fine band of musicians . . . played . . . with their wonted skill and expression. They fully maintained their high standard and were applauded heartily for their delightful work.

—*New York Post, Feb. 18, 1930*

The series by the Toronto musicians during their visit in New York this season has brought variety into the chamber music concert field. The players have presented with intelligence, an admirable list of works, old and modern, and their performances have been heard by warmly applauding audiences.

—*New York Sun, Feb. 22, 1930 (Third Recital)*

## RETURNING TO AMERICA JANUARY—MAY, 1931

DATES NOW BEING ARRANGED

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Italy, France and Belgium for Period Oct. 1-Nov. 10, 1930

(Victor Records)

## Education Departments Indorse Music League's School Concerts

### Supervisors of New York and Ohio Commend Series for Students—Interest in Project Becomes Nation- wide

The Departments of Education of two States—New York and Ohio—have indorsed the school concerts of the National Music League of New York—a series planned and approved by a committee headed by Mabelle Glenn, president of the Music Supervisors' National Conference.

The League, an association organized for the promotion of musical activities and for furthering of interest in music throughout the country, inaugurated the series of concerts for young people a few months ago. The quality of the programs presented and their suitability for young people have already attracted wide attention and commendation.

Russell Carter, Supervisor of Music of the New York State Department of Education, in his indorsement of the League's school series stated: "The National Music League has done and is doing a very real service to the public schools in making possible the appearance before the student body of musical artists of high rank. I am glad to be able to commend to the attention of school superintendents and principals the plan for school concerts formulated by the League."

Addressing superintendents and teachers of music of Ohio, Edith N. Keller, State Supervisor of Music, said: "For some time, the leaders in music education have been interested in the promotion of artist concerts for children. There has been felt a real need of bringing to children music of a real educational and aesthetic value, performed by artists of merit. Such programs, properly planned and organized, have outstanding value in the development of a real love and appreciation for the best music."

"The National Music League, which is a non-profit-making organization, is in a position to assist us in making this plan possible. The League has available a number of outstanding American artists, carefully selected by a committee of our most prominent musicians and music critics. The programs are planned by an advisory committee of prominent leaders in music education. The League is prepared to assist in all business arrangements in connection with the concerts, in the selection and planning of the programs, in the preparation of program notes, and in every way possible in making the concerts a real success. I take pleasure in commending this project to you."

The School Series of the League consists of four concerts, presented in schools during regular school hours. The first concert is given by the Brahms Quartet, composed of Lari Banks and Nadine Cox, sopranos, and Nancy Hitch and Elinor Markey, contraltos. The Quartet presents a program of vocal chamber music, and the four artists appear in costumes of the time of the Civil War.

The second concert offers a recital group, the artists being Catherine Wade-Smith, violinist; Donald McGill,

baritone, and Sanford Schlusell, pianist. The third, a program of chamber music, is given by the Mozart Trio, the members of which are Lillian Fuchs, violinist, Olga Zundel, 'cellist, and Marion Carley, pianist. The fourth and concluding concert of the series is given by the Operatic Mixed Quartet, composed of Marguerite Hawkins, soprano, Louise Bernhardt, contralto, Fenwick Newell, tenor, and John Kuebler, baritone.

Two days before each concert, program notes prepared by Eric T. Clark, managing director of the League, are given to students for study, and at the conclusion of each program, the young people write their impressions of the concert. Prizes are awarded in each school for the two best notebooks. The essays of the two winners in each school are eligible for competition for two medals given in each State by the League Advisory Committee. This committee, headed by Mabelle Glenn, is composed of Alice Keith, Frances E. Clark, Walter Damrosch, Hollis Dann, Franklin Dunham, Peter W. Dykema, Will Earhart, George Gartlan, Alexander Mayper, Osborne McConathy, C. M. Tremaine and Paul Weaver.

The School Series concerts were first given in New York, New Jersey, Pennsylvania and Connecticut. The League decided to give concerts only within a 100-mile radius of New York at first. Soon after the first concerts, requests for information about them began to come in until the movement has now become nation-wide. League representatives who are booking concerts include Ramona Little, Los Angeles; Esther R. Beaver, Columbus, Ohio; Margaret M. McClees, Philadelphia; Eva M. Sheere, Albany, and Isabel R. Scott and Lillian B. Barth, New York and the metropolitan area.

### OPERA IN KANSAS CITY

#### German Company Presents Cycle of Wagner "Ring" Dramas

KANSAS CITY, MO., March 5.—The German Grand Opera Company presented the four "Ring" dramas of Wagner here during the week of Feb. 17, with capacity audiences in attendance. The performances were staged in the Convention Hall, with excellent scenic effects and musical interpretations.

Ernest Mehlich conducted "Das Rheingold," with which the series opened. Richard Gross appeared as Wotan; Johannes Sembach as Loge, and Bennett Challis as Fasolt. Hans E. Hey portrayed Alberich. Sonia Sharnova was the Erda. The singers were given an ovation at the end of the opera.

The cast for "Walküre" included Johanna Galski as Brünnhilde. Gotthold Ditter sang Wotan; Laurenz Pierot, Hunding; Karl Jörn, Siegmund; Juliette Lippe, Sieglinde, and Sonia Sharnova, Fricka. Ernest Knoch conducted.

The casts for "Siegfried" and "Götterdämmerung" included a number of the company's best artists, and inspiring performances were given of the stupendous scores.

The convention bureau of the Chamber of Commerce, W. W. Symons, manager, which brought the company to Kansas, deserves much credit for the success of the series.



## LEGINSKA TAKES BATON IN CHICAGO

### Leads Her Old Orchestra— Visiting and Local Artists Appear

CHICAGO, March 5.—Ethel Leginska returned to lead the Woman's Symphony Orchestra, of which she was the regular conductor for two seasons, in a concert at the Eighth Street Theater on Feb. 12. The fiery conductor carried out excellent interpretations of Tchaikovsky's Fifth Symphony, an excerpt from Rimsky-Korsakoff's opera, "Legend of the Invisible City of Kitesch and the Maiden Fuvronia," a first Chicago performance, and Tchaikovsky's "1812" Overture. Miss Leginska also served as soloist, giving a brilliant reading of Liapounoff's Concerto, and leading the orchestra in the accompaniment at the same time.

Vladimir Horowitz, pianist, packed Orchestra Hall for his second recital of the season on Feb. 9, while Harold Bauer held forth to a large public at the Studebaker Theater on the same day. Sidney Silber, a resident pianist of unusual gifts, appeared in joint recital with Marcel Roger de Bouzon, lidersinger, at the Playhouse on Feb. 16.

Among the singers, Lucia Chagnon, soprano, at the Playhouse on Feb. 9, reaffirmed the impression of last year that she is an able, well-trained young singer. Victor Prah, baritone, sang at Kimball Hall on Feb. 12, demonstrating an enjoyable style and exceptional taste in program building. Frances Gettys made a successful debut at the Civic Theater on Feb. 16.

#### Gordon Quartet Plays

The Gordon String Quartet, appearing in the Chicago Chamber Music Society series at Orchestra Hall on Feb. 16, played quartets of Mozart, Glazounoff and Franck in their customary polished style before nearly 1000 people. The Chicago String Quartet gave a concert at the Cordon Club on Feb. 16, listing quartets of Mozart and Reger. The Kedroff Quartet appeared at the Civic Theater on Feb. 9.

Stella Benson Sachs, a young Chicago soprano, made a highly successful debut at the Chicago Woman's Club Theater on Jan. 12. Her voice is an excellent one and her interpretative ability of the sort that really adds something to the music. Ethel Waterman, a mezzo-soprano hailing from Davenport, Iowa, made her first appearance here at Kimball Hall on Jan. 14, disclosing a good natural voice and a pleasant stage manner.

Andrés Segovia, virtuoso of the guitar, delighted a large audience at the Studebaker Theater on Feb. 16. Harald Kreutzberg and Yvonne Georgi gave their second dance recital of the season in Orchestra Hall on Feb. 3.

The People's Symphony Orchestra, directed by P. Marinus Paulsen, gave a concert at the Eighth Street Theater on Feb. 16. The soloists were Mae Williams, soprano; Virginia Knapp, pianist, and Alice Guernsey, violinist.

ALBERT GOLDBERG

NEW YORK MUSIC CRITIC going abroad for five months, April to October, attending important music festivals in Germany and elsewhere, will undertake additional commission, business or personal. Address B-1, Musical America.

### Grace Nelson Wins Appearance With Chicago Symphony

CHICAGO, March 5.—Grace Nelson, Chicago pianist, was chosen for the appearance offered by the Orchestral Association on the Friday-Saturday programs of the Chicago Symphony Orchestra of March 21 and 22. The committee in charge consisted of Herbert Witherspoon, Rudolph Ganz and Edward Moore. The offer was made to young American pianists living in Chicago. Miss Nelson has had her entire training with Glenn Dillard Gunn. A. G.

### GLEE CLUBS COMPETE

#### Senn and Roosevelt High Schools Win First Places in Chicago

CHICAGO, Feb. 20.—In the final competitive contest of the Senior High School Glee Clubs, held at Orchestra Hall on Jan. 20, the Senn High School Chorus, conducted by Noble Cain, was awarded first place with distinction, and Roosevelt High, Erhardt Bergstrasser, conductor, first place with merit. In the other classes, the following awards were made:

Mixed chorus of less than 100: Morgan Park was awarded first place; Harrison and Austin tied for second.

Girls' glee clubs of over thirty-six: Of two clubs entered from Lindblom, that conducted by LeRoy Wetzel took first place and that by Esther Goetz second. Phillips and Marshall tied for third.

Boys' glee clubs of more than thirty-six: Again two Lindblom entries were at the top, directed by Catherine M. Taheny and LeRoy Wetzel respectively. Lane was third.

Girls' glee clubs of less than thirty-six: Columet, first; Waller, second; and boys' glee clubs of less than thirty-six: Morgan Park, first; Marshall, second, and Harrison, third.

The judges were Herman Devries, Vittorio Trevisan and Frank Waller. A. G.

#### Male Chorus Composition Prize Announced

CHICAGO, March 5.—The tenth annual composition prize of \$100 is offered by the Swift & Co. Male Chorus of Chicago this year for the best musical setting of "The Indian Serenade," by Percy Bysshe Shelley. The composition must be for a chorus of men's voices, with piano accompaniment, and must be by a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, before June 15, 1930. The award will be made July 1. The jury is composed of Dudley Buck, Herbert E. Hyde, and Mr. Clippinger. The 1929 prize was won by Franz C. Bornschein, Baltimore composer and local representative of MUSICAL AMERICA.

#### Chicago Artists Give Joint Recital

CHICAGO, March 5.—Charles Young, tenor, and Louis Fernald, soprano, were heard in joint recital at the Hotel Windermere-West on Feb. 16. Mrs. Charles Orchard was the accompanist. A. G.

## PLAN SCHOOL FETE FOR NEW ENGLAND

### 10,000 Young Musicians to Participate in Spring Programs

BOSTON, March 5.—More than 10,000 youthful musicians will participate this spring in the series of events comprising the New England School Music Festival. The complete program, as announced in the 1930 booklet of the New England Music Festival Association, includes state contests for school choruses, bands and orchestras, state orchestras and choruses. A choral festival in Boston will include the "final" contests for the winners of the

state and district contests. A similar event for bands and orchestras will be held at Pawtucket. A concert will be given in Symphony Hall, Boston, by an orchestra of 230 players, selected from nearly a hundred cities and towns.

From a single event in 1925, a band and orchestra "conclave" held in connection with the Boston Civic Music Week celebration, the New England School Music Festival has grown steadily and rapidly with a corresponding increase of public interest in this phase of the activities of school boys and girls. William C. Crawford is president and C. V. Buttleman executive secretary of the Festival Association. W. J. P.

## FRANK KNEISEL

VIOLINIST

Acclaimed By  
Large Audience

in

NEW YORK RECITAL  
Town Hall, Feb. 25, 1930



#### The Critics Said:

"FRANK KNEISEL, VIOLINIST, GAVE HIS FIRST NEW YORK RECITAL IN TOWN HALL LAST EVENING. THIS ARTIST IS THE SON OF THE LATE FRANZ KNEISEL, ONE OF THE LEADING VIOLINISTS OF HIS TIME AND FOUNDER OF THE FAMOUS KNEISEL QUARTET. YOUNG MR. KNEISEL DISTINGUISHED HIMSELF IN HIS PERFORMANCE, PLAYING WITH A HIGH ORDER OF ARTISTIC MERIT, HIS PLATFORM BEARING HAD MODESTY AND REPOSE OF MANNER, AND BY HIS DELIVERY OF HIS FIRST NUMBER, THE HANDEL SONATA, HE AT ONCE WON HIS LARGE AND APPRECIATIVE AUDIENCE. PLAYING HIS FATHER'S STRADIVARIUS, HE DISCLOSED A GOOD TONE OF WARMTH AND PURITY, AND A TECHNICAL TRAINING BRINGING HONOR TO THE FRANZ KNEISEL WHO TRAINED HIM. HE PLAYED THE HANDEL MUSIC WITH ADMIRABLE STYLE, EXPRESSIVENESS AND FINE COMMAND OF LEGATO. THE FRANCK SONATA WAS GIVEN WITH RARE MUSICAL SENSIBILITY BY BOTH PLAYERS. . . HE GAVE CAUSE FOR ADMIRATION IN HIS GENERAL MASTERY OF THE MUSIC'S TECHNICAL DETAILS AND BY HIS EXCELLENT SENSE OF PITCH IN THE PAGANINI-WILHELMJ CONCERTO."

"The New York Sun" Feb. 26, 1930

#### SON OF DISTINGUISHED VIOLINIST GIVES EVIDENCE OF HIS HERITAGE

(Headline)

"In Handel's Fourth Sonata in D and in the Franck sonata he played with a breadth of style and serious musicianship that gave evidence of his heritage and early training under his father."

"The New York Times" Feb. 26, 1930

"A large audience, which may have gone to stare at the youth because of his ancestry, remained to applaud the aspirant for the sake of his own outstanding gifts. He drew from the instrument an engaging and adequate tone, . . . intonation was accurate and the attack of the bow notable for certainty. In passage work the bowing was swift and sure. . . Cantilena episodes were handled with charm and even a sort of shy poetry. . . He proved a newcomer of intelligence, sound training and appeal. . . and a violinist by destiny."

"The New York World" Feb. 26 1930

#### VIOLINIST'S PLAYING IN TOWN HALL REMINISCENT OF FATHER'S

(Headline)

"There were those familiar with the elder Kneisel's playing who were reminded of it by certain features of his son's playing of the Handel Sonata. The reading was dignified, reflecting the classic vein of the music, and musicianly in style. Mr. Kneisel displayed a tone of good size and satisfactory breadth and intensity. He was heard by a good-sized, friendly and demonstrative audience."

"The New York Tribune" Feb. 26, 1930

" . . . The manner and method of his playing last evening were proof of individuality and gifts of an exalted order. He read Handel's D major Sonata with breadth and style, a tone of ingratiating quality and appropriate phrasing."

In Franck's Sonata he ably realized the emotional content and the broad dramatic sweep and fire; while the technical exactions were encompassed with no suggestion of effort and with intonation that neither overstepped nor lagged from the true pitch."

"New York American" Feb. 26, 1930

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## Popular Musical Personalities Seen in Leisure Moments



Edgar Shelton, pianist who recently gave two successful Town Hall recitals, enjoys the outdoors.



Albert Spalding, in nautical hat and coat, is shown with René Pugnet, captain of the liner Paris, and a group of the passengers on the violinist's recent return from a European tour. André Benoist, his accompanist, is the fourth from the right.



Meta Schumann, New York teacher of voice, is shown while on a visit to her old home in Minneapolis, from which she recently returned.



On their annual trip to Palm Beach, where they have given many recitals in the last five years, the members of the New York String Quartet bask in the sun.



Photo by Willinger, Vienna  
Wilhelm Flam, European voice teacher, is shown while walking in Vienna.



Arthur Loesser, pianist, who is to give a recital at Town Hall in New York on March 10, is seen reading a work on zoölogy, his chief hobby.



Photo by Blue Bird Studio  
The Brahms Quartet members, with Byron Hughes, accompanist, are shown on the boardwalk at Atlantic City, where they recently sang in the Municipal Auditorium before 5000 school superintendents in convention. Left to right are Nadine Cox, Lari Banks, Nancy Hitch and Elinor Markey.



Mrs. Edward MacDowell is shown (centre) surrounded by young musicians for whom she played some of her husband's piano works at a reception in her honor given by Ethel Glenn Hier, composer, in the latter's New York studio.





THE Heart of the Multitude is Thrilled by the Supreme Beauty of His Voice. Seldom is Found That Rare Combination of Voice, Artistry and Magnetism With Which He Conveys in Song the Range of Human Feeling With Such Unbounded Resource of Expression.

# MORE DO

# S

*Chicago Eve. American, Jan. 31, 1930—*

As far as pure musical enjoyment is concerned, the honors of the hour must go to Schipa. With his performance yesterday he enters into new vocal glories. Every line he sang was enchanting, each phrase was a lesson in purest bel canto.

There is no tenor today who phrases with such exquisite delicacy, nor curves a vocal line with finer suavity and simplicity. Classic beauty allied with lovely, warm timbre, aristocratic musicianship and an unfailing sense of artistic distinction—these are Schipa's claims to supremacy in his profession.

*Louisville Times, Feb. 28, 1930—*

Schipa, already a favorite here, was welcomed with salvos of applause when he appeared. He infused dramatic vitality into the role of Edgar, as well as the most melting tenderness, and thrilled every member of the huge audience with something approaching ecstasy. As the lover, as the accusing victim of treachery, and as the expiring hero, he carried his hearers with him at all times, and justified the admiration awakened by his former appearances.

*Los Angeles Record, Oct. 3, 1929—*

Tito Schipa naturally walked away with most of the plaudits. His exquisite finished tenor voice made his appearance an event which was appreciated to the extent of practically halting the performance a time or two.

*Rochester Journal, Feb. 8, 1930—*

When the roll of lyric tenors is called, the name of Tito Schipa stands at the top.

*Victor Records*



DOMINANT EVERY SEASON

## SCHIPA

— Singing Idol —

*San Francisco Examiner, Sept. 25, 1929—*

Schipa sang the romanza as only he of the tenors of today can sing it. The audience hung on the perfectly poised syllables and drank in notes that were vocal pearls. And not only are the notes a true expression of feeling; but they have a beauty that is at once the joy of the public and the despair of emulators.

*Detroit Times, Feb. 19, 1930—*

There was plenty to claim the rapt attention of all and sundry, for Tito Schipa was the Edgar of the occasion, and gave a performance that was superb vocally and convincing histrionically.

The audience went quite mad over him and insisted upon no end of curtain calls. The beauty of his lyric voice and the wisdom he uses in never forcing it in the more dramatic moments leaves his hearers not only filled with admiration, but unfatigued.

*New York Telegraph, Feb. 11, 1930—*

The listeners were actually carried away, feeling themselves impelled to give vent, outwardly to their surging emotions and unconquerable response to Schipa's arousing art.

*Louisville Herald-Post, Feb. 28, 1930—*

What a welcome the great tenor was discerned, how spontaneous and hearty. Already a Louisville concert stage favorite, this splendid performance, so intelligent as well as so musicianly, ripened that memory to something akin to adoration. Such quality and tone, so distinguished a carriage and diction, here was indeed the hero of romance.

*New York American, Feb. 11, 1930—*

Few public singers of this day are able to give such a delightful evening of song as that of Tito Schipa in Carnegie Hall last night. Once a year Mr. Schipa pays New York a professional visit. These occasions are registered in red letters—or should be.

Apparently he sings for the pure love of it, at any rate, one gains that impression from a musician whose attitude is so engaging and whose art is supreme.

*Detroit Free Press, Feb. 19, 1930—*

Tito Schipa featured in the role of Edgar was the distinctive attraction. The eminent tenor of the company was admirably cast, bringing temperament, fervor and fine dramatic force to his characterization. His voice was particularly clear and resonant and he made his portrayal so convincing and vital that the house rang with the applause. His curtain calls occasioned demonstrative ovations and calls of "bravo."

*Brooklyn Eagle, Feb. 11, 1930—*

He is, surely, a gifted and an intelligent singer possessing a tenor voice at once musical and virile in quality, and exercising skill and taste in its manipulation.— . . . a voice that is certainly among the finest of its type that may be heard today.

*San Francisco Examiner, Sept. 29, 1929—*

Schipa has that intangible quality which we call distinction; he is an aristocrat in his singing and because he is true to his breed, his art is loved by folk of every class. Schipa was happy and so was his audience, for he had numbers which brought out his incomparable lyricism.

Management

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## Schelling Leads His "Morocco" Poem in Home Lists of Philadelphians

### Gabrilowitsch Revives Mendelssohn's "Scotch" Symphony and Concerto by C. P. E. Bach—Mlynarski Leads Curtis Orchestra in Concert—Recital Events Provide Interest

PHILADELPHIA, March 5.—Ernest Schelling's tone poem, "Morocco," conducted by the composer, was the feature of the Philadelphia Orchestra concerts of Feb. 7 and 8 in the Academy of Music. In effect, the tone poem is romantic and pictorial, at times almost descriptive. Mr. Schelling uses African rhythms throughout, some of them very complicated, often in combination or against one another. The orchestration, calling for some native instruments, skilfully attains barbaric color and semi-tropical languor. The orchestra, used to Mr. Schelling's baton, as conductor of the monthly Young People's concerts, responded with dramatic effect.

Mr. Gabrilowitsch opened the program with a pleasing reading of the so-called "Haffner" Symphony of Mozart, and concluded it with Charpentier's "Impressions of Italy," given in full.

#### Rare Works Revived

A number of works virtually absent from the Philadelphia Orchestra repertory in recent seasons, have been restored by Mr. Gabrilowitsch during his guest tenure. One of the most interesting was the "Scotch" Symphony, No. 3, of Mendelssohn, heard at the Feb. 14-15 concerts. The reading was substantially rhythmed and slightly sentimental, but no more so than Mendelssohn gave opportunity for. Another restoration to the repertory was the D Major Concerto of Carl Philipp Emanuel Bach, arranged for small orchestra by Maximilian Steinberg, a work delightful to hear. The other

numbers were the Brahms Variations on a Theme by Haydn, and Smetana's jocund Overture to "Bartered Bride."

The Curtis Institute Orchestra, under the direction of Emil Mlynarski, gave a program for the Philadelphia Forum in the Academy on Feb. 11, giving three talented artist pupils of the Institute chances for solo appearances. The opening "Egmont" Overture was delivered energetically, and there were romantic feeling and skilled playing in the Strauss "Don Juan," and élan and humor in the "Bartered Bride" Overture. Tatiana de Sanzewitch approached the "Symphonic Variations" of César Franck with poise and surety. Judith Poska and Tibor de Machula, respectively, played the violin and cello solo parts in the Brahms Double Concerto in A Minor with admirable technic.

The midwinter concert of the Mendelssohn Club, under the direction of Bruce Carey, had as soloist Oscar Schumsky, boy violinist. His technic was amazingly varied and skillful and he played with a comprehension far beyond his years in the E Minor Concerto of Conus-Auer and a group of Kreisler works. The chorus, consisting of nearly 200 members, was adept and responsive to the conductor in numbers by Elgar, de Pearsall, Bantock and Geoffrey O'Hara.

Maria Koussevitzky, soprano, and Fabien Sevitzy, double bass, gave their annual joint recital recently in the Foyer of the Academy. Mme. Koussevitzky, who was in fine voice, opened with a charming group of old Spanish songs. Her other chief contributions were a superb delivery of the "Dove Song" from "Marriage of Figaro," and a dramatic version of an aria from "Prince Igor." Mr. Sevitzy's principal offering was the Sonata of Johann Ernst Galliard, in which he displayed virtuoso skill, his own transcriptions of the Bruch "Kol Nidre" and a Rachmaninoff "Vocalise." Ellis Clark Hamann provided the accompaniments.

#### Philadelphia Composers Heard

Four Philadelphia composers were featured in the Feb. 11 program of the

Philadelphia Music Club in the Bellevue ballroom. The Quartet in B Flat Major of Boris Koutzen, formerly a member of the Philadelphia Orchestra, was performed by the Musical Fund Ensemble, proving sound structurally and with much lyric inspiration. Frances McCollin was represented by a group of distinguished songs, admirably sung by Mildred Faas, soprano, with the composer at the piano. Harl McDonald's "Danse Hebraïque" and additional works were received with much favor, as was the Madrigal from Dr. H. Alexander Matthews's operetta "Hades," produced a couple of years ago. It was well sung by Florence Hall Quimby, soprano; Helen Ackroyd-Clare, contralto; Horace Entrikin, tenor, and For-

rest Dennis, baritone, with Edythe Parsons as accompanist.

Horace Alwyne, head of the music department at Bryn Mawr, gave a piano lecture-recital on Jan. 24 at the Ritz-Carlton, as part of his series before the Modern Club. Mr. Alwyne discoursed with charm and wit and played works of Brahms, Liszt, Rachmaninoff, Prokofieff and other composers.

Olga Samaroff discussed the genesis and significance of jazz on Jan. 27 in the Georgian Room of the Barclay, under the auspices of the Art Alliance. Her talk, which was both witty and wise, was illustrated at the piano by some of her pupils, who gave Gershwin's "Rhapsody in Blue" among other numbers. W. R. MURPHY

## PHILADELPHIA HAS RICH OPERA FARE

### Local Forces in "Magic Flute" and "Lohengrin"—Visits by Metropolitan

PHILADELPHIA, March 5.—Despite much preliminary wagging of wiseacres' heads at the ambitiousness of the effort, the Civic Opera Company gave a very successful performance of Mozart's "Magic Flute," rarely heard in Philadelphia, on Feb. 13, in the Academy. Alexander Smallens and his group from the Philadelphia Orchestra provided a glowing and lovely accompaniment. A newcomer, Madge Cowden, had the involved and difficult airs of the Queen of the Night. Her voice had both the range and elasticity for them, albeit a trifle light. The Pamina of Alma Peterson was very beautifully done. David Dorlini was the Tamino, absolving himself well of the exigent demands of the role, and Herbert Gould made an impressive Sarastro. Nelson Eddy was a comic Papageno, and Elizabeth Harrison was delightful in her brief appearance as Papagena. In other roles were heard James Montgomery, Louis Purdey, Ralph Jusko, Marie Buddy, Olive Marshall, Mae Mackie, Ruth Montague, Maybelle Marston and Veronica Sweigart.

The Philadelphia Grand Opera Company resumed its course, after a month's recess, on Feb. 6, by giving a spectacular performance of "Lohengrin" in the Academy of Music. The settings were entirely new, and both of historical credibility and rich colorfulness. This was the first entry of the company into the German repertory, and an especially interesting cast was assembled for it. Marianne Gonitch, a Russian soprano, making her Philadelphia debut, was the Elsa. Augusto Ottone, as King Henry, also made his first appearance here. Margaret Matzenauer appeared as Ortrud, by permission of the Metropolitan. Chief Caupolican was the Telramund. The Lohengrin was the young Polish tenor, Josef Wolinski, who has had pre-

vious successful appearances with the company. Mme. Matzenauer won the dramatic honors of the evening. Emil Mlynarski led a large delegation of the Philadelphia Orchestra in an effective reading of the score.

#### "Luisa Miller" Heard

What was called on the program the first performance of Verdi's "Luisa Miller" in Philadelphia was given by the Metropolitan on Jan. 14. Yet the opera had its American premiere in this city on Oct. 27, 1852, at the Walnut Street Theatre, with a cast including Miss Richings, Bishop and Rohr. The revival here was a triumph for Rosa Ponselle, in the title role.

On Jan. 28, the Metropolitan gave a finished performance of "Romeo and Juliette," of which there has been a famine in previous years and this year a feast, since the Civic Company produced it recently. Grace Moore appeared with considerable success as the heroine. She had the cooperation of Edward Johnson, Gladys Swarthout and Giuseppe de Luca. Jeritza's Tosca was the other Metropolitan offering of the fortnight, on Feb. 4. Frederick Jagel was a new Mario, and Scotti was, of course, the Scarpia.

The Matinee Musical Club gave its thirty-seventh annual midwinter choral concert on Feb. 11 in the Bellevue-Stratford ballroom, which was crowded. The chorus was under the efficient direction of Helen Pulaski Innes. Nelson Eddy sang the incidental baritone passages with vigor and gave a solo group. Marcel Grandjany and René LeRoy were heard in several charming duets for harp and flute. The chorus sang Deems Taylor's "The Highwayman," Geoffrey O'Hara's "There Is No Death," dedicated to Mrs. Innes, A. Walter Kramer's "The Great Awakening" and Cyril Scott's Lullaby.

Margaret McDowell Coddington, pianist, gave an interesting recital recently in the New Century drawing room. Miss Coddington, a pupil of the late Maurits Leefson and of Dr. Adolf Frey, played excellently the Bach-Tausig Toccata and Fugue in D Minor, Beethoven's Rondo in G Major, a Chopin and a Brahms group, and numbers by contemporary composers.

W. R. MURPHY

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## New York Still Hearing Numerous Recitals

### Passing of Mid-Season Causes no Diminishing of Artistic Activities—Debutantes Continue to Appear—Concert Halls Open Twice a Day for Musical Events

DESPITE the fact that the mid-season is well over and the time of diminishing concerts is near, there seems to be no cessation in the activities of musical artists of all types. Second appearances for the season, of well known concert givers have all drawn large audiences and a number of the younger players and singers who made their bows this year for the first time have come back to claim renewed interest. Even the theatres have been requisitioned to fill the demand for auditoriums. The general run of concerts has been good and several of the new artists have created excellent impressions.

#### The Musical Art Quartet

The Musical Art Quartet, Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola, and Marie Roemaet-Rosanoff, 'cello, gave the third concert of its subscription series in the Town Hall on the evening of Feb. 18. Between the classicism of Haydn's Quartet in D, Op. 64, No. 5, and Beethoven's C Major Quartet, Op. 59, No. 3, the players inserted the piquant, mocking Quartet No. 4 of Darius Milhaud. It consists of three very brief movements, briefly titled "vif," "funèbre," and "très animé," all written in an exceedingly modern manner. It was a respite, and an enjoyable one, between the noble beauties of the two music masters. The interpreters lent to the program a fine feeling, and excellent individual musicianship. There were cries as well as plaudits from the large audience in the ovation at the end of the concert. Z.

#### Giovanni Martinelli, Tenor

Giovanni Martinelli, tenor of the Metropolitan, ending his duties at the opera house for the season, was heard in recital in Carnegie Hall on the evening of Feb. 18, with Giuseppe Bamboschek at the piano and Helen Oelheim, contralto, as assisting artist. Mr. Martinelli's list was entirely of operatic excerpts, exhibiting the most familiar

tenor numbers from "Andrea Chenier," Massenet's "Manon," "La Juive," and "Pagliacci." With Miss Oelheim, the popular tenor sang duets from "Aida" and "Trovatore." As encore, the Prize Song from "Meistersinger" was given in its original tongue. Miss Oelheim sang the "Adieu Forêts" from Tchaikovsky's "Jeanne d'Arc" and an aria from "Le Prophète."

Needless to say, Mr. Martinelli's singing brought great joy to his hearers. Most of the arias heard were familiar to operatic audiences in the tenor's interpretations. He sang with all his accustomed charm and vocal finesse which justified the cheers which were bestowed upon him. Miss Oelheim, who has been heard with the American Opera Company, displayed an ample voice and a good sense of interpretative values. J.

#### Jascha Heifetz, Violinist

The refined and lofty art of Jascha Heifetz delighted a capacity audience for the second time this season in Carnegie Hall on the evening of Feb. 19. Mozart's Sonata No. 15, and Tchaikovsky's Concerto constituted the major numbers and were interpreted with the artist's well known silken tone and consummate finesse.

"Florida Nightsong," with the lilt of the nightingale for its theme, an ingratiating number by the late Susan Dyer, whose untimely death a few years ago robbed America of a highly gifted composer, met with particular approval in Mr. Heifetz's subsequent group of shorter pieces. Castelnuovo-Tedesco's Notturmo, an arrangement by the violinist of an Arensky Valse, Korngold's "Marsch der Wache," Roger-Ducasse's "Allegro appassionato" and Hubay's "Scènes de la Csardas" completed the program. There were many encores. Isidor Achron gave admirable support at the piano. E.

#### Edgar Shelton, Pianist

Edgar Shelton, pianist, made his second appearance of the season in the Town Hall on the evening of Feb. 19. Mr. Shelton's program included Mendelssohn's Variations Sérieuses, Beethoven's Sonata, Op. 57, a group of Brahms, one of Chopin and numbers by Debussy and Liszt. Mr. Shelton strengthened the impression made at his first recital, of being a serious, well-intentioned artist. His audience was a numerous one. J.

#### Fani and De Stefano

The artists giving the Barbizon "Intimate" recital on the evening of Feb. 19, were Malda Fani, soprano, making her American debut on this occasion, and Salvatore De Stefano, harpist. Mme. Fani, accompanied by Grace Mattson, sang songs in Italian, French and Russian, besides giving a group of Mexican popular songs. Her voice proved a pleasing one of fresh lyric quality, and her interpretative ability above the average. Mr. De Stefano played a Debussy "Arabesque" and a Tarantella by himself as well as old Italian pieces, and accompanied Mme. Fani in a Mexican number, "Pierrot." H.

#### Eleanor La Mance, Mezzo-Soprano

Eleanor La Mance, mezzo-soprano, one of this season's recruits to the Metropolitan, was heard in a song recital in the Town Hall on the evening

of Feb. 20. Miss La Mance's voice is one of dark color, well-handled in the main, and possible of great variety of color whose complete potentialities the young artist has not quite realized as yet. Gluck's "Divinités du Styx" had opulent beauties as did one of the lugubrious airs of Charlotte from Massenet's "Werther" and the dramatic "Du Christ, avec Ardeur" from Tchaikovsky's "Joan of Arc." There was, as well, an interesting lot of songs by Cimara, Rhené-Baton, Louis Auber, and the charming Tuscan folk melody, "La Colomba." Miss La Mance's recital was not only interesting in itself but as giving promise of still better things later on. Walter Golde played his usual superlative accompaniments. J.

#### Final Biltmore Musicales

The final Biltmore Musicale of the season was given on the morning of Feb. 21, by Margaret Bergin, one of the younger contraltos of the Metropolitan; Everett Marshall, baritone of the same organization, and Toscha Seidel, violinist, who substituted for another artist who was indisposed. Miss Bergin was heard in an aria from Handel's "Rinaldo" and one from Saint-Saëns's "Samson et Dalila," also a song group. Mr. Marshall sang the narrative of the Venetian Merchant from "Sadko" and songs by Pietro Cimara, who played the accompaniments. Mr. Seidel played a Pugnani Prelude, a Brahms Hungarian Dance, a Chopin Nocturne and Sarasate's "Zapateado." All three artists were the recipients of much applause from an interested audience. J.

#### Hart House String Quartet

The Hart House Quartet gave the last of a series of three chamber music concerts in Steinway Hall the evening of Feb. 21. Their program included the Beethoven Quartet in E Flat Major, Op. 74, the Haydn Quartet in G Minor, Op. 20, No. 3, and the Schubert Quartet in D Minor. The skillful players, Geza de Kresz and Harry Adaskin, violins; Milton Blackstone, viola, and Boris Hambourg, 'cello, ex-

hibited as usual their fine feeling for ensemble work, their individual artistry, and their stimulating interpretative conceptions. Their performance was notable for good balance and tone. They were heartily received. F.

#### Maier and Pattison, Pianists

Guy Maier and Lee Pattison gave a recital of music for two pianos in the Town Hall on the afternoon of Feb. 22. Their program ranged from a Busoni transcription of Mozart's "Magic Flute" Overture, to Mr. Maier's transcription of the Scherzo from Schumann's Quartet for piano and strings, and Mr. Pattison's three-part fantasy, "Heroical Fountains," inspired by W. B. Yeats's "Death of Synge." The first part of their program included Franck's Prelude, Fugue and Variation, and two pieces from "En Blanc et Noir" by Debussy.

Mr. Maier asked that there be no applause to break the mood of the reverent, ethereal "Standing before the Ruins of Rheims Cathedral," by Casella. The rest of their printed list, in lighter vein, included Weaver's "The Little Faun," Frantz's "Turkey in the Straw," and five pieces from "Le Carnaval des Animaux" and the Scherzo, Op. 87, by Saint-Saëns. The clamoring audience received an extra half-hour of music, including pieces by Chopin, Arensky, Stravinsky and Bach. F.

#### Yehudi Menuhin, Violinist

The remarkable boy violinist, Yehudi Menuhin, giving his second recital of the season in Carnegie Hall on Saturday afternoon, Feb. 22, drew an audience that overflowed onto the stage and included many notable musicians, among them the conductors Arturo Toscanini and Bernardino Molinari.

Beginning with a superb reading of the recently discovered Bach Sonata in G, arranged and played for the first time last summer in Leipzig by the German violinist, Adolph Busch, with whom Menuhin is continuing his studies, the youthful artist next performed Franck's mellifluous Sonata in A Major with lovely tonal quality and in an incredibly mature fashion. Bruch's Scottish Fantasy, Op. 46, served to display the boy's ability to toss off pyrotechnics with utter non-

(Continued on page 29)

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## DISC ROYALTIES RULED TAXABLE

### Court in Test Case Denies Singer's Plea for Exemption

WASHINGTON, March 5.—In an important and far-reaching decision recently made public here by the U. S. Department of Justice, it is ruled that a singer's royalties on sale of phonograph records are taxable as "income" in the year received, regardless of when the service was performed.

The case arose through the protest of Alma Gluck Zimbalist, who sued to secure a refund of \$6,700 paid as "excess profits" taxes for the year 1917. The court decided that the royalties received in the year 1917, on account of phonograph records made for the Victor Talking Machine Company during the previous year, were taxable as trade profits in the following year.

Mme. Gluck's contention that the royalties were income from property arising merely from its ownership, and hence not subject to tax as trade profits, could not be sustained, the court ruled. The argument that if the singer's voice had failed or she had died on Dec. 31, 1916, the royalties would still be payable, is not convincing, the court declared, because the plaintiff failed to show that her continued concert work and her agreement not to sing for other record-making companies did not contribute to increase the 1917 royalties on the records made before that year.

The singer protested that the law levies a tax only upon income earned during the taxable year, and that the stipulated royalties received by her were not in any part earned during 1917; that the right to royalties on

master records made prior to Jan. 1, 1917, was a property right on that day, and that income therefrom was, therefore, not subject to the excess profits tax under the law and was expressly exempted by departmental regulations.

In its decision the court said: "The plaintiff's continued concert work may have had a very marked effect upon her royalties for 1917. The more she gained the popular favor, the greater would normally be the demand both for her new and for her old records; and every item of publicity she received for her work done in 1917 would normally have some bearing upon the sale of these records in that year. In addition, her contract with the Victor Talking Machine Company specifically required that she refrain from making records for any other company. The extent to which her fulfillment in 1917 of this obligation increased her record royalties is not apparent, but the plaintiff has failed to show that performance of her covenant did not contribute thereto or to what extent it did so contribute."

ALFRED T. MARKS

### Philadelphia Concert Given by Ezerman Foundation

PHILADELPHIA, March 5.—A Debussy-Ravel program was presented by the D. Hendrik Ezerman Foundation on Monday evening, Feb. 24, in the Foyer of the Academy of Music. Ruth Montague, contralto, Arthur Reginald, pianist, Boris Koutzen, violinist, and Willem van den Burg, cellist, are the participating artists.

### California Fair Offers Music Prize

FAIRFIELD, CAL., March 5.—For the "Bells of Solano" County Exposition, to be held in Fairfield May 24 to June 1, a feature of which will be a pageant with music, the management is offering prizes for the best composition for voice, with orchestra and band accompaniment.

## LOS ANGELES HAILS RUSSIAN COMPOSER

### Prokofieff Plays With Rod- zinski Forces—Recital- ists Greeted

LOS ANGELES, March 5.—The modern tendency of the Philharmonic Orchestra, under Dr. Artur Rodzinski, was illustrated in the pair of concerts on Feb. 13 and 14, on which occasion Serge Prokofieff was present to play his Piano Concerto. Also heard were the Chausson Concerto for piano, violin and strings, excerpts from de Falla's "El Amor Brujo," Tchaikovsky's "Romeo and Juliet" Overture and Sibelius's "Finlandia."

Just how interesting the Prokofieff work would be in other hands remains to be seen, but there is no denying its power as presented on this occasion.

Next in interest, and of more significance musically, was the de Falla score, which was given a brilliant first performance in this city. Mina Hager sang the incidental solos.

The Chausson Concerto was interpreted by Sadah Shuchari, violinist, and Isabelle Yalkovsky, pianist, both promising artists, who gave a good account of their abilities in this beautiful, but long and outmoded work.

L. E. Behymer presented Beniamino Gigli, Metropolitan tenor, as the attraction in his Tuesday night series on Feb. 4. Vocally, the tenor has never sung better in Los Angeles. Artistically, he was best in arias and folk songs. The auditorium was completely filled, and enthusiasm knew no bounds. Margaret Shotwell played two groups of piano solos. Miguel Sandoval was the accompanist.

Mr. Behymer presented the Countess Rina de Liguoro in a piano recital in the Auditorium on the evening of Feb. 15. She showed good training and skill in a program that included Beethoven's "Moonlight" Sonata, a group of Chopin works and numbers by Rachmaninoff, A. Longo and Saint-Saëns.

The Woman's Symphony, organized thirty-eight years ago by Harley Hamilton, gave its first program of the season in the Auditorium on the evening of Feb. 7, with Arthur Alexander, the new conductor, making his debut. Great progress has been made under the new conductor in every department. The program included Beethoven's Second Symphony and works by Lalo, Grieg, Bolzoni and Saint-Saëns. Arthur Hartmann, violinist, who is spending several months in the Southland, was soloist, playing Bach's Concerto in E and a group of his own arrangements.

A quarter-tone piano was demonstrated on Feb. 12, in a public recital at Baldwin Hall by Hans Barth.

Arla Calvé, soprano, was heard in the third of her attractive costume recitals in the Beverly-Hills Hotel recently. The singer was also heard in Pasadena recently. H. D. CRAIN

### Doris Doe Gives Second Berlin Recital

BERLIN, March 1.—Doris Doe, American contralto, gave her second recital in the Bach Saal on a recent evening. Miss Doe's well-chosen program included groups by Hugo Wolf, Strauss and the French modernists, and closed with a group of English songs, all delivered with impeccable diction which disarmed the usual German aversion to a polyglot program.

The skill and authority of her delivery

enhanced the lovely velvet quality of her voice, while her admirable technic, dramatic instinct and finished phrasing, coupled with deep musical feeling, established her at once as a serious young artist. The enthusiastic reception accorded her was spontaneous and sincere. G. de C.

### Edelstein Makes Paris Début

PARIS, March 1.—In the Salle Chopin recently, Walter Edelstein, young American violinist, was heard in recital, with Eugène Wagner at the piano. The program included Bach's Sonata in E Minor, Saint-Saëns' Concerto in B Minor, Samazeuilh's "Chant d'Espagne," Ravel's "Tzigane," Lili Boulanger's "Cortège," A. Walter Kramer's "Eklog," a Gluck-Kreisler "Mélodie" and Paganini-Kreisler's "La Campanella."

Mr. Edelstein has been in Europe since last spring. While there he has been studying theory with Nadia Boulanger. In November he appeared at the American Students' Atelier Reunions in Paris, playing the aforementioned Bach Sonata, with Mme. M. Hewitt, pianist, and a modern group. Mr. Edelstein will probably make a tour of Switzerland and Holland later in the season.

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## St. Louis Hears Local Premiere of Gershwin Score Under Szell

### Hungarian Guest Leader Given Cordial Farewell in Concerts Marked by Solo Appearances of Vladimir Horowitz and Marie Mon- tana—German Opera Company Gives Cycle

ST. LOUIS, MARCH 5.—For his final appearance as guest conductor of the St. Louis Symphony at the regular subscription concerts on Feb. 14 and 15, Georg Szell led a program of distinctive numbers, opening with the Beethoven Overture to "Coriolanus." After the intermission he gave to St. Louis patrons their first hearing of George Gershwin's "American in Paris," which he had already conducted abroad. This breezy and somewhat "jazzy" bit from the pen of our native composer was received with considerable difference of opinion, but in general it was enjoyed. Mr. Szell gave it a spirited reading. The closing number was the "Meistersinger" Prelude.

The soloist was Vladimir Horowitz, who, to the knowledge of the writer, broke an unprecedented rule, when he appeared for the third consecutive season with the orchestra. In lieu of his previous fiery performances of the Tchaikovsky and Rachmaninoff concertos, it was of great interest to hear him play the classic Brahms Concerto No. 2, in B Flat. He repeated his former successes, playing the work with great beauty of tone.

The ninth "Popular" program on Sunday, Feb. 16, which was the final one for Mr. Szell, contained compositions by Mendelssohn, Tchaikovsky, Kodaly, Bizet and Wagner. The soloist was Marie Montana, soprano, who sang two arias in a voice of ample range and fine quality and with an excellent interpretive sense. She was well received by the audience. Mr. Szell was given a farewell ovation.

#### Wagner Operas Given

For the first time in more than a quarter of a century, Richard Wagner's "Der Ring des Niebelungen" was presented in its entirety here on Feb. 21, 22 and 23. The music-dramas were sung by the German Grand Opera Company at the Odeon under the local management of Elizabeth Cueny. Despite the limited capacity of the hall for such an undertaking, the events showed that opera-lovers in this city are most appreciative.

The cast for "Das Rheingold" included Gotthold Ditter as Wotan; Johannes Sembach as Loge; Juliette Lippe as Fricka; Alexander Larsen as Mime; Hans E. Hey as Alberich, and Franz Egenieff as Donner, with ample support in the minor roles. Ernest Mehlich conducted.

The matinee performance of "Die Walküre" brought out the largest audience, which was thrilled by the singing of a finely selected cast. Juliette

Lippe scored a success in the role of Sieglinde and shared honors with Johanna Gadske in her famous interpretation of "Brünnhilde." After the latter's singing of the "Cry," she received a veritable ovation. Karl Jörn was in superb voice for Siegmund. Richard Gross gave the role of Wotan particular impressiveness. Carl Braun was a fine Hunding; Sonia Sharnova was a fine Fricka, and the Valkyries injected spirit into their concerted singing. Ernest Knoch did wonders with the orchestral score.

The role of the hero Siegfried in the third of the tetralogy was entrusted to Rudolph Ritter. Alexander Larsen was a brilliant Mime. Gotthold Ditter was the Wanderer; Hans E. Hey, Alberich; Laurenz Pierot, Fafner; Helen Lanvin, Erda, and Margarethe Bäumer, Brünnhilde. Ernest Mehlich conducted.

The final performance of "Götterdämmerung" was lavish in every respect. Mr. Jörn assumed the role of Siegfried, endowing its lines with great beauty of song. His duet with Mme. Juliette Lippe as Brünnhilde in the first act was one of the high spots of the engagement. Mr. Egenieff was an excellent Gunther. The crafty Hagen was aptly sung by Mr. Pierot.

#### Recitals Heard

Sigrid Onegin appeared in recital as the fifth number on the Principia Course in Howard Hall on Friday, Feb. 21. Mme. Onegin was most cordially received by a capacity audience.

A chorus of fifty voices from the University Choir assisted Charles Galloway in his fifth organ recital at Washington University on the afternoon of Feb. 16.

The Dvorak Symphony Orchestra, a group of Czecho-Slovakian instrumentalists under the baton of J. J. Vrana, gave a concert of Bohemian music at the National Hall on the afternoon of Feb. 23.

SUSAN L. COST

## New Operas in German Centres

(Continued from page 12)

promising personality. There was therefore a sensitive questioning apparent in the atmosphere at Frankfurt as to whether this new score represented a prophetic development, or was nothing after all but the purely personal solution of certain musical problems, interesting only as the experiment of an unusual genius.

#### Braunfels's "Galathea" Given

Another première of interest to the world of music was that of Walter Braunfels's new opera, "Galathea," which took place in Cologne late in January and which achieved a gratifying success that is a felicitous augury for its future. Braunfels, who is one of the directors of the State High School of Music in Cologne, has made use of a puppet play by Sylvia Baltus, his sister-in-law, retaining merely the *dramatis personæ* of the old myth as the point of departure for a sort of lyric pastorate intended to "show the power of Eros in its myriad forms."

The work is conceived as a "Tanzoper" or sung ballet, and is less subjective in treatment than his previous work, "Die Vögel" (The Birds). Although he has made no attempt to follow in the wake of his revolutionary contemporaries and seeks to evolve no new form or methods of expression, unoriginality is not exactly the bar sinister of this composition. It is rather a cold undercurrent of aesthetic apperception and a thematic paucity that rob the graceful work of all real galvanism, in spite of the brilliance and mastery of technic with which Braunfels clothes his inspiration.

Eugen Szenkar and his admirably schooled orchestra missed no nuance of tint or rhythm in this far from simple score, and the décor by Egon Wilden and the *mise-en-scène*, under the cap-

able hands of Professor Hofmüller, also had a prominent share in the success.

The revival of Verdi's "Simone Boccanegra" at the Civic Opera in Berlin has been one of the greatest successes of the season and one of the finest achievements to the credit of this house. As is generally known, the première of this opera at the Teatro Fenice in Venice in 1857 was a complete failure, as was also the Milan production shortly afterward. Many years later, Verdi reworked the score in collaboration with Boito, and this new product was then given in Milan in 1881 with greater luck, although it was decidedly ephemeral, as the opera disappeared from the boards altogether after the Vienna production in 1882. The work's apparent lack of appeal at that time has been generally attributed to the cumbersome and highly involved libretto, a belief that has been substantiated, now that the opera has been given with such success in Vienna and Berlin with the re-adapted text by Franz Werfel.

The latter brought to his task not only the enthusiasm of a disciple but the unerring touch of the real poet. In "Simone" Werfel has retained the rhyme in the melodic passages and has employed the iambic pentameter in the more epic portions.

The great melodic beauty of Verdi's music, especially the Finales of the Prelude and the first and third acts, was a sheer joy as it flowed forth under the sure baton of Fritz Stiedry, one of the most talented of Berlin's conductors, who has had so little adequate opportunity lately to show his real mettle. The décor by Emil Praetorius was in keeping with the perfection of the musical apparatus. Only the most superlative praise befits the work of the soloists—Hans Reinmar as Boccanegra, Beata Malkin as Amelia, Martin Oehmann as Gabriele and Ludwig Hoffman as Fiesco. It was an evening long to

be remembered, no small meed of gratitude being due to Werfel for his important share in giving us once more this unforgettable music.

Werfel's adaptation of the text of "La Forza del Destino" has restored this work to the permanent repertoire of all the leading German opera houses, and for several seasons now it has been one of the greatest drawing cards at the State Opera, Berlin. Margit Angerer of the Vienna Opera has been singing a number of guest performances in this work with the most gratifying success, it being one of her most effective rôles.

#### Krenek's Song Cycle Heard

Another recent Krenek premiere of considerable interest and importance was that of his new Song Cycle (Op. 62), "Reisebuch aus den Oesterreichischen Alpen" (Travel Diary from the Austrian Alps), which was given in Leipzig during the week of his opera premiere. This cycle consists of twenty songs for baritone and piano, and is supposed to represent the reaction of a world-weary poet to the grandiosity of unspoiled nature and humanity.

The music and the text (also written by the composer) show ability and inspiration, but there was an unfortunate intermixture of the prosaic with the ideal, which minimized the just effect in some instances. Picture postals and automobiles are such a difficult handle upon which to hang an ode to melancholy! The soloist on this occasion was Hans Duhan of Vienna, and the composer at the piano proved himself a pianist of virtuoso mold.

Heinrich Kaminski, whose opera, "Juerg Janetsch," was one of the outstanding events of the past Dresden season, has just been appointed head of the master class in composition at the Berlin Academy of Art, to succeed Hans Ffitzner.

The Cologne Music Festival will be held this year at Easter, and will present the most important operas of the season.

The Civic Opera in Berlin is scheduled to produce two works by Egon Wellesz this season, "Alcestis" and "Opferung des Gefangenen."

## FILMS ENGAGE INSTRUCTOR

### Dr. Marafioti Leaves for California— Will Advise Talking Picture Players

Dr. P. Mario Marafioti, teacher of many singers and prominent throat specialist, has been engaged as vocal instructor by Metro-Goldwyn-Mayer. He left for Hollywood on March 2, accompanied by his wife and two children.

Dr. Marafioti's work on the Coast will be in the nature of an innovation in talking picture activity, it is believed. He will endeavor to apply his own system of voice training, the fruit of eighteen years' practical experience with leading singers, in the motion picture field.

Dr. Marafioti has written several books on voice, including "Caruso's Method of Voice Production" and "The New Vocal Art," previously published, and one which he has just finished, "The Universal Vocal Method."



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## Illinois Wesleyan Opens New Music Hall

BLOOMINGTON, ILL., March 5.—The dedication of Presser Hall, the new music school building at Illinois Wesleyan University, was celebrated with a four-day program from Feb. 2 to 5, marking the completion of five years of effort to provide the institution with suitable quarters for one of its most important departments. The building was erected through the gift of \$75,000 from the Presser Music Foundation and \$125,000 raised in public subscriptions.

The ceremonies were opened on Sunday afternoon, Feb. 2, with a union vesper service by all Bloomington churches. Francis G. Blair, state superintendent of public instruction gave an address on "The Relation of Music to the Development of the Intellectual and Spiritual Life of Individuals and the Community." The new auditorium was crowded to the doors with students and friends of the university and music lovers from all over the State.

On the evening of Feb. 2, Dr. James Francis Cook, president of the Presser Foundation of Philadelphia, Pa., gave the formal dedicatory address, "A New Day in American Music." Officials of music departments in prominent Illinois educational institutions spoke brief words of greeting.

The University President, William J. Davidson, in his speech, eulogized Theodore Presser, pioneer in the fields of organization of music teachers and music students, and in the publication of musical magazines, whose philanthropy made the building possible.

The meeting of the board of trustees, held the following morning, was attended by several new members. Among them were Clement Studebaker, Jr., George W. Dixon, Ralph Potter, J. L. Simmons, Joseph B. Fleming of Chicago, and William Bach of Bloomington. In the evening the organ of the new building was dedicated in a recital by Arthur Dunham, native of Bloomington, but now a resident of Chicago. He is the organist and director of the First Methodist Episcopal Church at the Chicago Temple.

On the morning of the final day, the students, who had heretofore attended chapel services in the Amie chapel of the old administration building, gathered for their morning devotions in the auditorium, where religious programs will be held hereafter. Vera Pearl Kemp, organist, the St. Cecelia Society, which is the girls' glee club, under the direction of C. Warner Calhoun, and the Apollo Club, conducted by Arnold L. Lovejoy, presented the program.

### Home for Music Department

The public was invited to inspect the new home of the music department on Feb. 5. Its architecture of the early Renaissance type, the four-story building is of red brick, fireproof construction. The upper floor has been set aside for a band and orchestra room, 90 feet long and 25 feet wide, and for studios and art rooms.

The second floor is reserved for stu-

dents' classrooms and teachers' study rooms. The first floor is devoted to the large auditorium—seating 800—the administration office, the reception hall, and small studios. On the basement floor are 25 rooms for piano practice, several studios, a room for teaching pipe organ, and a recital hall. One of the interesting architectural features of the building is the spiral staircase extending from the lowest floor

piano; C. Warner Calhoun, instructor in voice, and Glenn Mahon, instructor in band and violin departments.

The music school was founded more than ten years ago, and has grown to be one of the largest departments of the University. 787 students enrolled in the fall of 1929, when they had to be accommodated in the three wooden cottages on East Street. It is expected that the better facilities of-



*The Theodore Presser Building, Which Was Recently Dedicated with Elaborate Ceremonies at Illinois Wesleyan University in Bloomington, Ill. Inset Shows a Bust of the Late Theodore Presser, Musician and Philanthropist, Which Stands in the Main Hall*

to the roof. A bronze bust of Theodore Presser occupies a place of honor in the main corridor.

### Large Music Faculty

The faculty of the school is composed of Arthur E. Westbrook, dean and head of the voice department; Arnold L. Lovejoy, professor of voice; Bessie Louise Smith, professor of piano and head of the music theory department; Mabel D. Orendorff, director of elementary division and instructor in piano; Vera Pearl Kemp, head of the organ department and director of the preparatory division; William E. Kritch, head of the violin department; George Anson, instructor in piano; Russell Harvey, head of the band department and instructor in violin; Margaret Jane Canode, instructor in violin; Mary Elizabeth Ross, instructor in piano; Irma Tunks, instructor in piano; Ethel A. Gunn, instructor in dramatic art; Lucille Condit, instructor in art; Alverda Rosel, instructor in cello; Frank B. Jordan, instructor in organ and piano; Grace Grove, vocal coach; Frances Kessler, instructor in public school music methods; Carrie Ruffner, instructor in public school music methods; Lucy Brandicon, instructor in

## N. Y. PHILHARMONIC TO INCREASE JUNIOR EVENTS

### Young People's Concerts under Schelling To Be Graded in Three Series of Five Programs

An increase in the number of Young People's Concerts to be given by the New York Philharmonic-Symphony, under Ernest Schelling, next season, has been announced by Mrs. Charles E. Mitchell, chairman of the committee for these events.

Beginning next fall the concerts, which take place on Saturday mornings at Carnegie Hall, will be graded. They will be adapted, respectively, to children and young persons of elementary, intermediate and more advanced musical experience. The first series leads to the second, and the second to the third, but each series of five concerts will be complete in itself.

As has been the practice heretofore, prizes will be given for the best notebooks of both children's series, and free seats for the young people's concerts of next season. Beginning next year there will be prizes given also for the best notebooks of the young persons' series and free seats for one of the regular Philharmonic-Symphony series of concerts.

The dates for the first, or primary, children's series will be Oct. 25, Nov. 22, Dec. 13, 1930, and Jan. 31 and Feb. 28, 1931; for the second, or intermediate, children's series, Nov. 8 and Dec. 6, 1930, and Jan. 24, Feb. 7, and March 7, 1931. The young people's series will be given Nov. 1, 15 and 29 and Dec. 27, 1930, and Jan. 10, 1931. Soloists will be announced later.

### Philharmonic-Symphony May Continue Baltimore Series

BALTIMORE, March 5.—Despite the recent announcement that the New York Philharmonic-Symphony would discontinue its Baltimore series, negotiations are pending for the return of the New York orchestra next season. Arthur Judson, manager of the orchestra, through his local representative, Elizabeth Ellen Starr, has issued a statement that the concerts might be continued in the event that they could be underwritten to the amount of \$28,000, which is equivalent to \$7,000 a performance. Local music lovers are attempting to meet this condition.

FRANZ C. BORNSCHEIN

### Bruce Simonds Added to Yale Faculty

Bruce Simonds, pianist, has been appointed Associate Professor of Music at Yale University.

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## New York Concerts and Recitals

(Continued from page 25)

chalance and perfect intonation. The Andante Sostenuto from Mozart's Sonata in C Major and two Dvorak Slavonic Dances completed the printed list. To Hubert Giesen went a goodly share of the applause for his ideal collaboration at the piano. E.

### Beniamino Gigli, Tenor

Filling not only the vast spaces of the huge Mecca Auditorium but necessitating chairs on the stage as well, Beniamino Gigli, tenor of the Metropolitan, was heard in concert on the afternoon of Feb. 23, assisted by Ann Hamilton, soprano, and accompanied by Miguel Sandoval.

Mr. Gigli's program was almost entirely of operatic excerpts, beginning with "M'appari" from "Martha" and including arias from "Andrea Chenier," "Tosca," "Don Giovanni" and "Luisa Miller." A version of Liszt's "Liebestraum" not with the original words but with a text by Mr. Gigli himself, was one of the unoperatic numbers which included also songs by Harden Church and Gennaro Curci. Miss Hamilton sang songs by Pergolesi, Donaudy and Horszman and an aria from "Gioconda." Mr. Gigli's singing was characterized by luscious tonal quality and complete command of operatic style which won torrents of applause. Miss Hamilton's singing was

interesting and served as a well-considered accompaniment for the tenor's numbers. H.

### New York Matinee Musicale

A program covering a wide range of music was given by the New York Matinee Musicale in Chalif Hall on the afternoon of Feb. 23. The occasion was designated as Presidents' Day and thirty-three presidents of various clubs were guests of honor. Two new pieces by Aurelio Giorni were presented, "A Song" for male quartet and two-piano accompaniment, and a Menuet and Allegro for two pianos. The male quartet included Harold Dearborn, Frank Hart, Raymond Shannon and Hildreth Martin. The composer and Anca Seidlova played the accompaniment for the Quartet and the composer and Edwin Hughes the two-piano number. Later, Hermann Krasnow, with Lillian Drucker at the piano played the first movement of Mendelssohn's Violin Concerto, and Liza Lehmann's "In a Persian Garden" was sung by Hilda Brady Jones, Robertina Robertson, George Brandt and Sigurd Nilssen accompanied by Minabel Hunt. J.

### Hans Barth, Pianist

A recital demonstrating "three generations of the piano" was given by Hans Barth in Carnegie Hall on the afternoon of Feb. 23. Beginning with a modern reproduction of the harpsichord, Mr. Barth did some of his most effective playing in Scarlatti's Sonata in A and shorter works by Mozart and Beethoven. On the standard piano of today, he played his own Sonata "Joyous," No. 2, a blithe and rhythmically unorthodox work.

A group of three waltzes for piano included his own Paraphrase on "American Beauties," a concert arrangement of five original waltz themes. The final part of the program, which brought forward the quarter-tone piano of Mr. Barth's invention, was perhaps the most interesting. Three of the performer's compositions and one by Charles Ives, had at times an eerie, rich harmonic beauty. The audience was very appreciative, and encores were called for repeatedly. M.

### Vladimir Horowitz, Pianist

Presenting an exacting program of romanticists and modernists, Vladimir Horowitz gave his second recital of the season in Carnegie Hall on the evening of Feb. 24. To his opening number, Liszt's Sonata in B Minor, the pianist brought his limitless resources of technique and interpretation, evoking from the work all its grandeur and beauty in moods ranging from dazzling bravura to the most delicate lyricism.

Three "Mouvements Perpétuels" by Poulenc and four Medtner compositions represented the contemporary school in a particularly melodic vein. A Chopin group and two Paganini-Liszt Etudes completed the printed list, following which numerous encores were given. E.

### Florence Moxon, Pianist

Florence Moxon, pianist, gave a recital in the Town Hall on the evening of Feb. 24, and registered quite an advance on her previous appearance. Her program, in four parts, consisted of Bach's Suite in G Major and his Chromatic Fantasy and Fugue; a group by Chopin, and numbers by Harold Bauer, Debussy and de Falla. Prob-

ably the high lights of her performance were the E and F Major studies of Chopin, the contributions of Bach, and Bauer-Barberini Minuet. A beautiful touch, clean technic, variety in tone coloring and musicianship made these very interesting. G.

### Frank Kneisel, Violinist

Frank Kneisel, son and pupil of the famous Franz Kneisel, made his New York debut in the Town Hall, Feb. 25, playing his late father's Stradivarius violin. His program included the D Major Sonata of Handel, César Franck's Sonata, Paganini's D Major Concerto, edited by Wilhelmj; "Slavonic Dance," Dvorak-Kreisler; "La Capricciosa," Franz-Ries; "Tango," Albeniz-Elman; and Wieniawski's Polonaise in D Major. He played with a flexibility of tone, a fine understanding, and good style. Especially where composers required of him a broad and singing tone, was his playing rich and agreeable. The young artist was admirably accompanied by Carroll Hollister. F.

### Harry Cumpson, Pianist

Harry Cumpson, pianist, gave his second recital of the season in the Town Hall on the evening of Feb. 26, attracting a sizeable audience in spite of very bad weather. The Sonata, Quasi una Fantasia, Op. 27, No. 1, of Beethoven, was well given, as were four pieces by Debussy, the D Major Sonata of Mozart and a Waltz and a Ballade of Chopin. Mr. Cumpson's playing was distinguished by careful attention to phrasing and an individual charm. J.

### William Busch, Pianist

William Busch, pianist, made his first American appearance in the Town Hall on the afternoon of Feb. 26. Of comparative youth, Mr. Busch's playing had certain merits which bespoke excellent preparation and good musical taste. There was some unevenness in tone and an occasional lack of decisiveness which militated against the best effects here and there, but one felt that time and maturer experience would remedy these bagatelles. Beethoven's G Major Rondo, Op. 51, No. 2, and the same composer's Sonata in D Minor, Op. 31, No. 2, were the most ponderable numbers. Some pieces by John Ireland did not prove exciting. A Brahms group was well and interestingly played. H.

(Continued on page 30)

## GIVE DANCE DRAMAS IN MECCA TEMPLE

### Cleveland Orchestra Joins Neighborhood Playhouse in Unique Program

Under the direction of Irene Lewisohn the Neighborhood Playhouse presented at the Mecca Auditorium on the evening of Feb. 21, a program of "Dance Dramas" before a distinguished audience. There was much to admire in the skilfully wrought scenic presentations of Loeffler's "A Pagan Poem," Rabaud's "La Procession Nocturne" and Werner Janssen's "New Year's Eve in New York." Leading parts in the Loeffler work were assigned to Martha Graham, Blanche Talmud and Charles Weidman. Miss Talmud reappeared in the Rabaud and Janssen works, as did Mr. Weidman, and Miss Graham, aided by other competent mimes too numerous to mention.

For the performance of this music the Cleveland Orchestra, conducted by Nikolai Sokoloff, came on to New York and discharged its share in the evening's proceedings in admirable fashion. The orchestra has never sounded better. Harold Bauer performed the piano obbligato in the Loeffler work with genuine distinction and was called on to bow with Mr. Sokoloff at the conclusion. Messrs. Loeffler and Janssen were also signalled to acknowledge the applause.

Miss Lewisohn has conceived on previous occasions stage action for various symphonic compositions, sometimes with success. This time we felt that only the Rabaud lent itself to interpretation on the stage. Mr. Loeffler's superb orchestral piece is complete, we think, as the composer wrote it and Mr. Janssen's exceedingly fine, jazzy tone poem proved less exciting in this form than it did at its premiere last December at the New York concert of the Cleveland Orchestra. For those who really know symphonic music and enjoy listening to it, it would seem superfluous to elaborate it with stage interpretation, no matter how intelligently the latter is conceived. And Miss Lewisohn's portrayals are always intelligent.

The audience, which included celebrities in the music world ranging from Leopold Stokowski to Yehudi Menuhin, was very enthusiastic. The program was given again on the evenings of Feb. 21 and 22. A.

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## Concerts and Recitals

(Continued from page 29)

### Lucchese at the Barbizon

Josephine Lucchese, coloratura soprano, sang at the Barbizon on the evening of Feb. 26. Miss Lucchese's main numbers were an aria from Mozart's "Die Entführung," Meyerbeer's "L'Etoile du Nord," the Adam Variations on a Mozart Theme and Benedict's "The Gipsy and the Bird," with flute obbligato. There were also songs by Munro, Pergolesi, Brogi, Sadero, Reger, Caballero, Castelnuovo-Tedesco, Liszt and others, in English, French, Italian and German. Aida Grasselli, pianist, played accompaniments and was heard also in two Chopin numbers. The flautists were Carmine Coppola and Leonard Posselt.

Miss Lucchese's singing displayed all the brilliant and musicianly qualities which made her a valued member of the San Carlo Opera Company. She was much applauded by a highly appreciative audience. J.

### People's Chorus of New York

Assisted by Sue Harvard, soprano, the People's Chorus of New York gave its second "intimate singing entertainment" in the Town Hall on the evening of Feb. 27, under the leadership of Lorenzo Camilieri. Arrangements of songs by Handel, Rubinstein, Schubert, Schumann and Mr. Camilieri were heard among others. Miss Harvard sang effectively the "Louise" aria and songs by French, English and American composers. Mr. Camilieri also made an address on subjects germane to the occasion. J.

### Hans Lange String Quartet

The Hans Lange String Quartet, Hans Lange and Arthur Schuller, violins, Zoltan Kurthy, viola, and Percy Such, 'cello, assisted by Harry Cumpson, pianist, gave another of their agreeable concerts in the Carnegie Chamber Music Hall on the evening of Feb. 28. The program, excellently presented, included a Mozart Quartet in D

Major, a Sonata for Viola and Piano and a Quintet for Piano and Strings by Henry Hadley. The hall was filled with an attentive and interested audience, which applauded particularly Mr. Hadley's work. H.

### Charlotte Heller, Pianist

Charlotte Heller, pianist, a native of New York, made an auspicious debut in Steinway Hall on the evening of Feb. 28, presenting a program which contained the works of five composers only, Beethoven, Schumann, Chopin, Debussy and Mompou. The first was represented by his Variations, Op. 34, the second by the "Faschingsschwank," the following two by short pieces and the last by a group of "Impressions Intimes" which had much of interest in them.

Miss Heller has been well prepared and the time has obviously come for her to branch out for herself as her obvious interpretative sense was apparently still earthbound by pedagogy. This, however, is a healthy sign in a young artist. Her audience was kindly disposed and highly appreciative. Miss Heller promises worth-while things. J.

### Robert Goldsand, Pianist

Robert Goldsand, Viennese pianist, gave a recital in the Town Hall on the afternoon of March 1. A musician of fine sensitivity, he presented the Beethoven Sonata, Op. 110, with excellent sweep and power. A Mendelssohn group sympathetically portrayed included the Fantasie, Op. 28, Two Lieder Ohne Worte, Presto Op. 7, Prelude Op. 104, and Caprice. The breathless "Momento Capriccioso," by Weber; and Twelve Etudes by Chopin which the pianist would have given without pausing for applause if the audience had permitted, concluded his printed list. He plays with a generally singing tone, exploits every chance for color, and has a creditable touch of virtuosity. The large audience signified its pleasure by remaining to demand several encores. F.

### Thomas McQuaid, Pianist

J. Thomas McQuaid, pianist, who hails from Boston, made his first New

York appearance in recital in Steinway Hall on the afternoon of March 2. Mr. McQuaid's program included a Bach Toccata and Fugue arranged by Busoni, the well-known Pastorale and Capriccio by Scarlatti, a group of Chopin and pieces by Debussy, Ibert, Ravel, Schubert-Liszt and Liszt-Silotti. Mr. McQuaid's playing had much to recommend it. His technique seems well grounded and his musical sensibilities above the average. The result proved satisfactory to an interested audience. J.

### Sandu Albu, Violinist

Sandu Albu, violinist, was heard in recital in the Guild Theater on the afternoon of March 2, with Sanford Schluskel and Karel Leitner as accompanists. Mr. Albu's most pretentious number was the A Minor Concerto of Goldmark and, in a modern vein, Enesco's F Minor Sonata, in which he was assisted by Mr. Schluskel. There were also pieces by Friedman Bach, Ravel, de Falla and Wieniawski. Mr. Albu's playing had much to merit the approval which it received from an audience that appeared discriminating. His sense of detail was obvious and a good tone always present. The Enesco work proved especially graceful. H.

### League of Composers

The third concert by the League of Composers was given at the Art Centre on the afternoon of March 2, by Denyse Molié, pianist, as visiting artist. Mitya Stillman's Serenade for Viola, 'Cello and Piano was given by Naoum Blinder, Evsei Belousoff and the composer. Other composers whose works were heard included Douglas Moore, Nicolas Slonimsky and Vladimir Dukelski. Other artists appearing included Lola Gorse, soprano; Hildegard Donaldson, violinist. The composers also assisted as accompanists. J.

### Marian Anderson, Contralto

Marian Anderson, a Negro contralto hailing from Philadelphia, delighted an audience in Carnegie Hall on the afternoon of March 2, accompanied by William King. Miss Anderson's voice is a magnificent one, more a mezzo than a contralto, and having superb high notes as well as sonorous low ones. She has been heard here before, but seems in the two years' interval to have grown both vocally and artistically. Her program included songs in Italian, French and English, as well as German lieder and spirituals in English, all of which were given with artistic finish and real musicianship. The recital was one of a high order in every sense of the word. J.

### Sol Goichberg, Mandolinist

Sol Goichberg, mandolinist, inspired, probably, by Segovia's success, gave a recital in Steinway Hall on Sunday afternoon, March 2, with Norman Secon, pianist, sharing the program. Just how far the artistic ambitions of Mr. Goichberg will carry him remains to be seen. At present they are at least sincere and the music he attempted, such as pieces by Mozart, Schubert and Paganini, shows that he is anxious to rise above the college mandolin club class. Mr. Secon, in works by Chopin and Ravel, was an artistic and capable associate. H.

### Yvette Le Bray, Mezzo-Soprano

Yvette Le Bray, mezzo-soprano, heard earlier in the season, gave a second recital in the Town Hall on the afternoon of March 2, with Stuart Ross at the piano. Miss Le Bray strengthened the impression made at her earlier appearance of being a well-intentioned artist

## MUSEUM CONCERTS HEARD

### Two More Programs in Metropolitan Free Series

The Metropolitan Museum of Art's March series of four Saturday night free symphony concerts, given by a symphony orchestra under David Mannes, will close on March 22. The series was donated this year by Clarence H. Mackay.

Excerpts from Wagner's "Ring" were given at the concerts on March 1 and 8, including one not heard before at the Museum, the Immolation Scene from "Götterdämmerung." Another work given for the first time at these concerts was Tchaikovsky's "Romeo and Juliet" Overture. Michael Rosenker is concertmaster of the orchestra.

The remaining programs are as follows:

March 15: Symphony No. 5, Tchaikovsky; "Leonore" Overture, Beethoven; "Heart Wounds," "In Springtime" (for strings), Grieg; Suite, "L'Arlésienne," Bizet; Overture, "Tannhäuser," Wagner.

March 22: March, "Pomp and Circumstance," Elgar; Overture, "Iphigenia in Aulis," Gluck; Symphony No. 8, Beethoven; Prelude, Chorale and Fugue, Bach-Abert; Tone-Poem, "Afternoon of a Faun," Debussy; "Music of the Spheres," "Melody in F" (for strings), Rubinstein; Waltz, "Artist Life," Strauss; Overture, "1812," Tchaikovsky.

whose technical and natural equipment were at all times at her command. The program included arias from Gluck's "Orfeo," Meyerbeer's "Le Prophète" and Massenet's "Hérodiade," besides songs in Italian, French and English. J.

### Lea Luboshutz, Violinist

Lea Luboshutz, violinist, gave a recital in Carnegie Hall on the evening of March 2. Her program included the Bach Partita in E Minor, a Sonata by Pietro Nardini, a Concerto in E Minor by Jules Conus. In her final group, composed of short pieces, were her own arrangements of an Allemande and a Gavotte by Hofmann, and an arrangement by her accompanist, Harry (Continued on page 40)

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## Rodzinski Forces and Chorus Give Local Premiere of Kodaly's Psalm

**Los Angeles Philharmonic and Oratorio Society with Dan Gridley as Soloist, Impress in Modern Score—Mme. Boleslavsky Heard as Pianist in de Falla Work—Hiawatha Hymned in Two Choral Concerts**

LOS ANGELES, March 5.—The tenth pair of Los Angeles Philharmonic concerts, on Feb. 27 and 28, under Dr. Artur Rodzinski, marked the peak thus far of popular and musical interest. These concerts included the first Los Angeles performance of Kodaly's "Psalmus Hungaricus," Op. 13, which followed a delicate and sure performance of Haydn's Symphony No. 13, in G Major. The Kodaly work, for orchestra, chorus and solo tenor, enlisted the support of the Los Angeles Oratorio Society and Dan Gridley. The chorus did some excellent singing, especially in the beginning and again in the closing phrases. Mr. Gridley in his first appearance here in some two years made a good impression in the difficult music allotted him. The orchestra has never been in finer condition. The dramatic possibilities of the colorful work were seized upon by Rodzinski and utilized with telling effect.

The dramatic episodes in "Siegfried's Rhine Journey" and the Funeral March from "Götterdämmerung" were given an impressive reading. The orchestra played exceeding well and was rewarded with prolonged applause. The closing number was the Prelude to Act III, the Quintet and closing scene from "Die Meistersinger." In addition to Mr. Gridley, the soloists were Dr. Carl Omeron, tenor; Hazel Rhodes, soprano; Rita Raymond, contralto, and Tudor Williams, with the chorus.

On the preceding Sunday afternoon, Dr. Rodzinski gave excerpts from "Das Rheingold." Mme. Boleslavsky was the piano soloist, playing the piano part in de Falla's "Nights in the Gardens of Spain."

The Ellis Club, consisting of 100 male singers under the direction of J. B. Poulin, sang before a large audience in the Auditorium on the evening of Feb. 26. The chief work was Arthur Foote's "Farewell to Hiawatha." Chief Yowlache, Indian baritone, was the assisting artist in songs by Homer Grunn and S. Earle Blakeslee. Mrs. M. Hennion Robinson and her daughter, Dorothy Robinson, were the accompanists.

Commemorating the anniversary of

Longfellow's birthday, a choir from the Zoellner Conservatory, conducted by S. Earle Blakeslee, presented Coleridge-Taylor's "Hiawatha's Departure" in the Biltmore Music Room on the evening of Feb. 27. The assisting artists were George Walker, bass, and Edna Darch, soprano.  
HAL D. CRAIN

## LOS ANGELES HAILS NOTABLE VISITORS

### Hofmann and Fleta Among Recital Givers in Far West

LOS ANGELES, March 5.—Josef Hofmann made his first West Coast visit in some eight years, giving the first of two inimitable recitals under the Behymer management in the Auditorium on the evening of Feb. 25. The distinguished pianist was in fine form and generously gave many extras. The program included Mendelssohn's Prelude and Fugue in E Minor, his own "Suite Antique," a group of Chopin works, including the B Minor Sonata, and compositions by Rachmaninoff and Liszt.

Miguel Fleta, Spanish tenor, following a tour of Mexico, gave two unheralded recitals in the Auditorium on Feb. 17 and 21. The programs were devoted almost wholly to operatic arias and Spanish numbers. The second recital attracted a larger audience, and both evoked much applause. It is rumored that the tenor has received offers from the talkies. Jose Anglada was the accompanist.

The Countess Rina de Liguoro, said to be employed in the talkies in Hollywood, gave a piano recital in the Auditorium under the Behymer management on the evening of Feb. 15. She played well a program that included Beethoven's "Moonlight" Sonata, works of Chopin and a miscellaneous group.

Serge Prokofieff, assisted by Lina Llubera, was the recent guest of Pro Musica in a Sala de Oro soiree. The Russian composer played many of his works, which interested but failed to excite the audience. Some of his compositions are exceedingly clever and under his skillful hands are made to sound well.

Harald Kreutzberg and Yvonne Georgi, with Friedrich Wilckens at the piano, appeared in two Auditorium programs under the Behymer management recently. Both audiences were large and enthusiastic.

Misha Gagna, 'cellist, now a resident of Los Angeles, gave an Auditorium recital on the evening of Feb. 20. Mr. Gagna impressed with the sincerity of his art and the finish of his playing in numbers by Bach, Rubinstein, Dvorak, Bloch, Pasternack and Popper. Alfred Kaufman was at the piano.

Volya Cossack was heard in a piano recital in the Beaux Arts Auditorium on the same evening, revealing skill and artistic insight in a program of classic and modern compositions. She is a graduate of the American Conservatory at Fontainebleau.

HAL D. CRAIN



*Erika Morini, Violinist, Who Will Return for an American Tour  
Next Season After Eight Years' Absence*

### ERIKA MORINI WILL AGAIN BE HEARD HERE

Violinist to Return for Fifth Tour of  
the United States Next  
Season

Erika Morini, violinist, will return to America after an absence of eight years for a concert tour next fall, under the direction of the Metropolitan Musical Bureau. This bureau managed her four previous American tours in the years 1921 to 1924. Miss Morini has spent the intervening years in tours of the Continent, England and Australia.

The violinist, now twenty-three years old, has been before the public since the age of eleven, when she made her debut under the baton of Artur Nikisch in Berlin. Her first American appearance was made in Carnegie Hall, Jan. 26, 1921, with an orchestra under the direction of Artur Bodanzky. On this

occasion she played three concertos. She was subsequently heard in over 300 concerts on four American tours, appearing with leading symphony orchestras in the United States and giving recitals in most of the larger cities.

### Concert Series Given at Bad Homburg

BAD HOMBURG, GERMANY, Feb. 20.—The winter season here has included a series of interesting concerts. Among those heard were Licco Amar, violinist; the pianist Jarnach, of Cologne; Ria Ginster, soprano, and Johannes Willy, baritone. The well known baritone of the Milan Scala, Umberto Urbano, gave a concert before a crowded house. Concerts are still to be given this season by the noted Guarneri Quartet; by Elsa Gentner-Fischer, soprano, and Benno Ziegler, of the Frankfurt Opera, in a joint program; and by the Frankfurt Trio, which includes the 'cellist, Ari Schuyler.

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# JAZZ CONCERTO AMONG MUSIC NEWLY ISSUED

ONE of the few convincing essays in the artistic treatment of jazz is to be found in Aaron Copland's *Concerto for Piano and Orchestra* (New York: Cos Cob Press, Inc.) which comes to us in an arrangement with the orchestral part capitally transcribed for second piano by John Kirkpatrick, Jr. This work written in 1926 and performed by its composer with the Boston Symphony Orchestra under Mr. Koussevitzky's baton, was thoroughly discussed at the time of its performance. Yet it calls anew for comment, now that it has reached the blessed state of print.

Mr. Copland is first of all a finely equipped musician who knows what he is doing. He also has something to say. This concerto is in some ways his best work, for it is a valid utterance in an idiom, which at the time he composed it, he is said to have believed ardently was adapted to symphonic treatment. There is a fine sweep, genuine vigor in his themes, and harsh as his harmonic scheme may seem to some, even in this bitingly dissonant year of 1930, we can think of no other that would appropriately set off his material. Even more important than his themes are his rhythmic devices, his unexpected and individual contrapuntal lines. They reveal him as a composer of power and eloquence and earn him the right to be considered one of our truly gifted younger composers.

The solo part is a very difficult one, requiring a player of unusual skill, musical understanding and forward looking quality. This is not music for a man who can play a Liszt or Tchaikovsky concerto thunderingly; it is for the musician who is an accomplished pianist, who can throw himself into this crashing dialogue between orchestra and piano and make the piano a real part of the whole.

The work has been given an admirable edition in every way. It is dedicated to Alma Wertheim, who has by her sponsorship of the Cos Cob Press made possible its publication.

Long ago in the days of the Wa-Wan Press and its tremendously capable director and founder, Arthur Farwell, composer, essayist, organizer, idealist, some of our cowboy songs were put into print, harmonized and well harmonized, too, by this same Mr. Farwell. That was in the first years of this



"... a Convincing Essay in the Artistic Treatment of Jazz Is Aaron Copland's Piano Concerto Which Has Just Been Published"

century. Today there seems to be an interest in all our music that is folk-like, and so sets of cowboy songs join the procession of Negro and Indian folk music to which composers devote attention, some times for better, sometimes for worse.

A new book of cowboy songs is the one called "Songs of the Open Range" (Boston: C. C. Birchard & Co.) compiled and edited by Ina Sires, the accompaniments by that gifted Boston composer, Charles Repper. We like Miss Sires's choice of songs, we like her preface to the book and we like what Mr. Repper has done in harmonizing these songs. They are not tunes of rare loveliness like the Kentucky mountain songs; they offer no such opportunity to the sensitive folk-song arranger. But Mr. Repper has nevertheless done for these songs a very artistic and worthy job. He is never commonplace unless he is so intentionally where the songs call for that and nothing else; and he is never elaborate for the sake of being so. His accompaniments are playable by one and all. Even cowboys might play them, if they ever stopped to have piano instruction, which we doubt. Altogether a very happy collection, which does editor, arranger and publisher great credit,

and one which should prove of unusual interest.

The most recent publications of the Society for the Publication of American Music founded in 1919 are a Sonata for Flute and Piano by Parker Bailey, Op. 3 and "Three Aquatints" for String Quartet by James G. Heller. These works are the output of the society for the season 1928-1929 and were issued in the autumn of last year. Due to an oversight their review in these columns has been delayed, for which apology is here made.

The Bailey sonata, one of the few for flute and piano by a contemporary American, if not the only one, is a well made work, neither old nor ultra modern in idiom. It takes a middle ground and maintains it nicely. The third movement, Andante con moto, is in many ways the best, which is real praise, as slow movements are in most cases the severest of tests. Technically the sonata is difficult, both flute and piano parts.

Mr. Heller's "Three Aquatints," which are his Op. 1, comprise a movement marked Calmato, D Major, 6/8, a barcarolle in feeling; a Lento assai, A Flat Major, common time, and a Presto, A Major, 2/4. These are obviously sketches, but sketches which can boast of logical conception and treatment.

In our opinion the least of them is the first, which is too derivative, but which will please audiences mightily, a fact which is responsible for the performance of so much pleasing but unimportant music.

Sketches for String Quartet by J. G. Heller. In his Lento assai Mr. Heller gives evidence of a very genuinely spiritual side; here we note a harmonic variety which the first aquatint does not at all suggest. The final Presto has character, too, and is effectively carried through. There are things about stringed instruments which this composer has not yet made his own. Surely the final pizzicato chord set down for the first violin in the Presto is not one that a composer who played the violin would ever write!

Both these works have been issued for the Society for the Publication of American Music by G. Schirmer, Inc., and are engraved and printed in that firm's distinguished manner. Of the Heller work there is issued an octavo size score adopted by the society from its inception. The parts are also issued.

In the previous issue we brought to the attention of organists and choir-masters notable new publications for Lent and Easter.

More New Easter Music of a High Standard. There is still time to prepare music of this nature and so we recommend the following additional anthems and vocal solos.

"He Is Risen," by Edward Shippen Barnes, based on an old French melody, and M. E. Florio's "Alleluia, Sing His Praise" (New York: G. Schirmer, Inc.) are both for quartet or chorus of mixed voices. The former, one of the best anthems we have met with, introduces well-wrought contrapuntal passages

and a one-page soprano solo. The latter, more florid, but none-the-less a fine religious expression, demands a soprano with a high and flexible voice.

The current vogue for Spanish music extends even to the church. Three Easter anthems of immense appeal, on Iberian folk themes, are Harvey Gaul's "Spanish Easter Procession" and "Spanish Easter Carol of the Lambs" (Boston: Oliver Ditson Co.) and "Oh Anxious Hearts," an arrangement of a Basque melody by Clarence Dickinson (New York: H. W. Gray Co.). The first two are for mixed voices, while the last mentioned is for chorus and a soprano soloist. All are quaint and colorful and should prove welcome additions to any choir's repertoire. The "Carol of the Lambs" is the most characteristically Spanish, employing the triplet and alternating 3/4 and 4/4 rhythms.

So few church soloists have anything but "The Palms" to sing on Palm Sunday that they will gladly welcome

Vocal Solos Suitable for Lenten Season

a new song for this service—W. S. Sterling's "Ride on! Ride on!" (New York: H. W. Gray Co.). In march tempo throughout, this vigorous, inspiring song cannot fail to stir its hearers. It is published for high voice only, the compass being from F above middle C to A Flat. Also for the Lenten season, or for concert use, is Teresa del Riego's "The Legend of the Robin Redbreast." Written in the manner of a traditional air, this song for high or low voice is one of the best things this composer has done. It tells how a brown bird plucked a thorn from the Saviour's brow, receiving a spot of blood on its breast.

Margaret Anderton, New York teacher of piano, has adapted and arranged for elementary pupils an excerpt from the Largo of Dvorak's "New World Symphony" (Boston: B. F. Wood Music Co.). Reducing this celebrated movement to simplest terms, melodically and harmonically, the arranger has made a playable version of it which other teachers will be interested in. Lucid analytical notes accompany the music. C. E.

## AMERICAN WORKS PLAYED

### Oklahoma Orchestra Gives Two Premieres with Composers Conducting

OKLAHOMA CITY, OKLA., March 5.—Two American works received their premieres at the concert of the Oklahoma Symphony Orchestra, Fredrik Holmberg, conductor, in the Fine Arts Auditorium of the Oklahoma City University on Feb. 17. Lawrence Powell, professor of theory at the University of Arkansas, conducted the presentation of his "Aftermath," an adagio for orchestra with violin solo. Paul Carpenter, concertmaster, played the solo. Ignatius Groll, head of the music department of St. Gregory's college, Shawnee, Okla., took the baton during the performance of his "Sophonisba," a dramatic suite in four movements.

Paul Jors, baritone, guest artist, sang several operatic arias accompanied by Joseph Wynne at the piano. Dean Holmberg gave fine readings of Schubert's "Unfinished" Symphony and the second movement from Henry Hadley's Third Symphony.

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## Detroit Welcomes Performances by Chicago Civic Opera Company

### Eight Popular Works Given by Visiting Troupe, Pre- sented Local Singer in Début — Goossens Makes Final Appearance with Symphony — Kolar and Schkolnik Conduct Con- certs—Farrar in Recital

**D**ETROIT, March 5.—This city experienced one of its greatest opera seasons in the eight performances by the Chicago Civic Opera Company concluding with "Rigoletto," on the afternoon of Feb. 23, in Masonic Auditorium. Every important artist in the company's personnel, together with the entire orchestra, chorus, ballet and stage equipment, was brought to Detroit.

The list of operas included "Aida," "Lucia di Lammermoor," "Le Jongleur de Notre Dame," "Traviata," "Tannhäuser," "The Love of Three Kings," "Don Pasquale," and "Rigoletto."

The occasion also served for the début of Barre Hill, a Detroit singer, cast as Lord Henry Ashton in "Lucia." The young artist handled his rôle in a satisfactory manner.

During the same week, Eugene Goossens, after an absence of six weeks, led the Detroit Symphony Orchestra in three concerts, the last in which he is scheduled to appear.

For the subscription pair of Feb. 20, the English conductor gave Tchaikovsky's "Manfred" Symphony, a first performance here of Ravel's "Bolero," his own arrangements of Wagner's Prelude to Act 3 and the "Fire Music" from "Siegfried," and the Chorus of Gibichungs from Act 2 of "The Dusk of the Gods." The overture was Mozart's "The Marriage of Figaro."

#### Goossens Bids "Au Revoir"

Mr. Goossens' program on Feb. 23 included a first performance here of Franck's tone poem "Le Chasseur Maudit," as well as Borodin's Overture to "Prince Igor"; Symphonic Poem No. 1, "Omphale's Spinning Wheel," Op. 31, by Saint-Saëns; Wagner's Dance of the Apprentices and Greetings to Hans Sachs, from "Die Meistersinger"; Enesco's Second Roumanian Rhapsody in D Major, Op. 11; Andante Cantabile

from String Quartet No. 1, by Tchaikovsky; and Delibes' Overture to "Le Roi l'a dit."

Detroiters are preparing to welcome their conductor, Ossip Gabrilowitsch, who returns in March to conclude the season with his own orchestra. He will lead the Detroit Symphony in three subscription pairs, beginning with those of March 6 and 7, when Mischa Elman will play the Tchaikovsky Concerto.

The subscription concerts of Feb. 13-14, led by Victor Kolar, associate conductor, marked the first performance here of Respighi's "Church Windows." A delightful performance of the

Brahms Third Symphony in F Major was given. The familiar Beethoven overture to "Fidelio" opened the concerts.

#### Fisk Singers Appear with Orchestra

Ilya Schkolnik, concertmaster of the orchestra, led his fellow players in the Sunday concert of Feb. 16. The Fisk Jubilee Singers were the assisting artists. The orchestra played Wagner's "Rienzi" Overture, "The Sirens" of Glière, and Glinka's Overture to "Russlan and Ludmilla." The Jubilee Singers sang two groups of spirituals. The Fisk Quartet offered La Forge's "Psalm 121," written especially for the performers.

On the preceding Sunday, Mr. Kolar conducted, giving the Glazounoff Fourth Symphony as the major number. His program included "The Afternoon of

a Faun," by Debussy; Dvorak's dramatic overture, "Husitska"; a Borodin Scherzo; Ippolitoff-Ivanoff's "Armenian Rhapsody"; and "A la Balalaika," by Kotchetoff.

Geraldine Farrar's recital in Masonic Temple was under the auspices of James Devoe, local impresario. She sang three groups of songs and was assisted by Claude Gonvierre, pianist. A large crowd was present to pay homage to one of the city's favorites. She offered one of her typical "lieder" programs.

Making his second appearance, Victor Chenkin captivated a capacity house with colorful characterizations of the music and drama of different nationalistic groups. These included Jewish Chassidic and folk songs, and Gypsy, Italian and Ukrainian songs.

HERMAN WISE

## PITTSBURGH REVIVES NATIVE OVERTURE

### Local Symphony Aided by Chorus — Visiting Orchestra Heard

**PITTSBURGH, March 5.**—The Pittsburgh Symphony appeared in the third concert of the season in Syria Mosque on Feb. 9. Instead of a soloist, the Mendelssohn Choir of Toronto assisted. The orchestra's regular conductor, Elias Breeskin, led his men in a brilliant program. The early Beethoven Overture to "Prometheus," Deems Taylor's Suite, "Through the Looking-Glass," and Respighi's "Feste Romane" were played for the first time in this city. A novelty was a "Macbeth" Overture, composed in 1876 by a Pittsburgh composer, Fidelis Zitterbart, and given for the first time anywhere. It prompted surprise that Zitterbart's 1440 compositions are so neglected. Tchaikovsky's "Marche Slave" was the concluding number.

Ernest Lunt led the choir in a series of numbers which included Elgar's "Challenge of Thor," Brahms' "Song of Destiny," Holst's "Swansea Town," Palmgren's "Sorrow" and a chorus from Beethoven's "Mount of Olives." The choir sang admirably, and Mr. Lunt conducted with authority and incisiveness. On the previous day a free children's concert was given by the orchestra and the choir in Carnegie Music Hall.

#### Verbrugghen Men Heard

The Minneapolis Symphony, under Henri Verbrugghen, appeared in Syria Mosque on Feb. 14 and 15, in a pair of concerts given under the auspices of the Pittsburgh Orchestra Association. The first program contained the Prelude to "Meistersinger," Debussy's "Afternoon of a Faun" and Respighi's "Pines of Rome." On the next day, Mr. Verbrugghen played Beethoven's "Coriolanus" Overture, Honegger's "Pastorale d'Été," Van Anrooy's Rhapsody "Piet Hein" and Liszt's "Les Préludes." The orchestra played well, Mr. Verbrugghen exerting his usual mastery. At both concerts the soloist was Yehudi Menuhin, who made his first appearance here, playing the Brahms Concerto. The boy violinist amazed his hearers with his artistry.

The Minneapolis orchestra gave a children's concert in Carnegie Music Hall on Feb. 14, playing works of

Wagner, Rossini, Handel, Pierné, Tchaikovsky and Chabrier. J. Fred Lissfelt gave an interpretative talk on the program at Kaufmann's on Feb. 11.

The Concert Trio of Pittsburgh, consisting of Rose Meitlen Litt, Lillian Oleon and Earl Truxell, gave an interesting program at the William Penn Hotel on Feb. 13.

#### Recitals Presented

May Beegle presented Sigrid Onegin in recital in Syria Mosque on Feb. 12. The contralto sang with opulent tone works by Mozart, Schumann, Rossini, Massenet, Brewer, Verdi and two Pittsburgh composers, Harvey B. Gaul and Marianne L. Genet. Hermann Reutter, accompanist, played a group of piano numbers.

The Art Society presented the Musical Art Quartet in Carnegie Music Hall on Feb. 10. Beethoven's Quartet, Op. 18, No. 2, Debussy's Quartet and a series of shorter numbers, were beautifully played by Sacsha Jacobsen, Paul Bernard, Louis Kaufmann and Marie Roemaet-Rosanoff, in their first Pittsburgh concert.

The Fisk Singers appeared under the auspices of the Y. M. C. A., in Carnegie Music Hall on Feb. 20, in a program of Negro spirituals and folk-songs. The sextet consists of Anna Goodwin, Carl Barbour, Luther King, Jerome Wright, Ludie Collins, Jean Wiswell and Mrs. James Myers, director.

Herbert Heyner, English baritone, was presented by the Y. M. & W. H. A. in recital on Feb. 2. With Earl Mitchell at the piano, the baritone sang Shakespearean and other old English songs attractively.

W. E. BENSWANGER

#### New Jersey Orchestras Heard in Concerts

**NEWARK, N. J., March 5.**—The newly-organized Newark Symphony, Armand Balendonck, conductor, gave its second concert before a good-sized audience on Sunday afternoon, Feb. 23, in the Broad Street Theater. The program included the Bach Suite in D, Beethoven's Seventh Symphony, Weber's "Oberon" Overture and two short compositions by the conductor.

The New Jersey Orchestra, René Pollain, conductor, with Arthur Hack-

ett, tenor, as soloist, gave a classical program at the Montclair High School Auditorium on the evening of Feb. 25 before a large audience. The program included Mozart's "Figaro" Overture and Haydn's Symphony in G, No. 13. Both the orchestra and Mr. Hackett were applauded with enthusiasm.

P. G.

#### CADMAN WORK PLAYED

#### Cantell Presents "Thunder Bird" Suite in Birmingham, England

**BEVERLY HILLS, CAL., March 5.**—Charles Wakefield Cadman, composer-pianist, has received word of the success of his "Thunder Bird" Suite, when played by the Symphony Orchestra of Birmingham, England, under the leadership of Francis Cantell, on Jan. 31.

Publishers have recently released three new numbers by Mr. Cadman, "Innesfall," a song of Celtic flavor, with words by Nancy Buckley of San Francisco; "Golden Sunset," a ballad number for medium voice, with words by Elsie Long, and "The World's Prayer," sacred chorus of peace, now arranged as a solo.

#### Ethel Bartlett and Rae Robertson Sail for Tour of Europe

Ethel Bartlett and Rae Robertson, who have appeared in a successful series of two-piano recitals in America this season, sailed for Europe on the Majestic on Feb. 21. During March they will play in fifteen concerts in England and six in Germany, and in April they will make their Paris début. The artists have been engaged to play with the Berlin Philharmonic next winter.



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## PORTLAND GREET'S POPULAR CONCERTS

### Hoogstraten Leads Programs Before Large Audiences—Tibbett in Recital

PORTLAND, ORE., March 5.—As the Portland Symphony season draws to a close, the interest in Willem van Hoogstraten's versatile programs continues unabated, as was evidenced by the size of the audiences attending the evening concert on Feb. 17 and the "Popular" program given on the following Sunday afternoon at the Auditorium. Mr. van Hoogstraten's impressive command of mood and interpretative detail was displayed in Mozart's "Jupiter" Symphony, Beethoven's Overture to "Coriolanus," Strauss's "Death and Transfiguration," Debussy's "Nuages" and "Fêtes," and "Carnaval Romain" by Berlioz.

The second program consisted of the "Invitation to the Dance" by Weber-Weingartner, "Eine Kleine Nachtmusik" by Mozart, several Slavonic Dances by Dvorak and excerpts from the Hungarian Dances by Brahms, Schubert's Overture to "Rosamunde," "Valse Triste" by Sibelius, excerpts from Berlioz's "Damnation of Faust" and a most acceptable second presentation of the orchestra's new score, "Till Eulenspiegel's Merry Pranks" by Strauss.

The orchestra was heard at Franklin High School on Feb. 24. The numbers played were selected by the students.

Steers and Coman presented Lawrence Tibbett, baritone, with Stewart Wille at the piano, at the Auditorium on Feb. 24. Arias from "Masked Ball" and "Tannhäuser," Negro spirituals, German lieder and songs by present-day composers, with a half-dozen encores, were sung with intelligent understanding of the content and superlative musicianship.

An unusual program was given by five first-chair men of the Portland Symphony at the home of Mrs. A. E. Rockey, under the auspices of the Riverdale Music Society, on Feb. 16. Quintets by Beethoven, Pessard and Muller were played by A. O. Sanders, clarinet; Robert Millard, flute; Frederick Starke, oboe; H. Beilfuss, bassoon and C. Walrath, horn. Other numbers were a trio by Kummer for flute, clarinet and bassoon, and a trio by De Wailly for flute, oboe and clarinet.

The Apollo Club in the second concert of its twenty-second season, given at the Masonic Temple auditorium, presented Emery Stuart Hobson, pianist, the young son of the new conductor, Emery W. Hobson. The boy's five solos alternated with the choruses. Edgar E. Coursen was the accompanist.

Josef Hofmann, under the management of Steers and Coman, at the auditorium, on Feb. 10, repeated the program he gave at Carnegie Hall, New York.

Richard Ganong, after being granted

an audition by Josef Hofmann during this artist's recent visit here, was awarded a piano scholarship at the Curtis Institute of Philadelphia. Mr. Ganong is a student at Reed College and received his musical training from Edgar E. Coursen.

JOCELYN FOULKES

### Gordon String Quartet to Give Chamber Series in Connecticut Retreat



Jacques Gordon

CHICAGO, March 5.—Jacques Gordon, concertmaster of the Chicago Symphony and also the leader of the Gordon String Quartet, will teach during the summer at the new country estate of the Gordon Quartet, located near Canaan, Conn. Mr. Gordon has received many requests from teachers and students who wish to devote a summer to work under these ideal conditions.

A concert hall has been erected on the estate, which becomes the permanent residence of the members of the Gordon Quartet. Here a series of chamber music concerts will be given during the summer. Mr. Gordon and the other members of the quartet will give instruction in the various branches of ensemble playing. At the end of the present season Mr. Gordon plans to retire from his position as concertmaster of the Chicago Symphony and will then devote his entire time to the quartet.

The estate which has become the headquarters of the Gordon Quartet is situated a mile and a half from Falls Village, Conn., and about 100 miles from New York.

## The Better Records

By "Disc-riminator"

NOW "La Bohème," that most popular and endlessly melodious of the Puccini operas, has been added to the Columbia Operatic series, of which the new issue is No. 5. To encompass the four acts, there are twenty-five record faces, with the reverse side of the last record occupied by the Intermezzo from the same composer's "Manon Lescaut," played by the Milan Symphony Orchestra and conducted by Lorenzo Molajoli. The same orchestra, under the same leadership, supports the singers in the "Bohème" series, with the chorus of La Scala, Milan. The recording enlisted the services of eight well-known Italian artists, including Tancredi Pasero, who joined the Metropolitan Opera Company this season, and who sang in New York, among other roles, the part of Colline, with its famous "Coat Song," in which he is heard with characteristic resonance on these records.

The Mimi of this series is Rosetta Pampanini, whose voice records as one often of lovely tone. She is sympathetic and quite generally free of the unattractive whiteness and sharpness which obtrudes in the singing of Luba Mirella as Musetta. Luigi Marini brings a typical Italian quality to the music of Rodolfo and has the upper notes to make Puccini's soaring phrases ring, as opera patrons like to hear them ring in the theater. Gino Vanelli, an excellent baritone, is similarly successful with Marcello. Others in the cast are Aristide Baracchi, Salvatore Baccaloni and Giuseppe Nessi. The recording is clear and vibrant, and those who acknowledge this as one of the operas that tug most at their heartstrings will find a wealth of detail in the singing orchestra to appeal to them, even if their record cabinets long since were loaded with solo and duet numbers by artists vocally more famous and individually remarkable than those who sing these same numbers in the new series.

A PARTICULARLY felicitous record is that from the Victor Studios of Sousa's "Stars and Stripes Forever" and "El Capitan" on one ten-inch disc, played by the Philadelphia Orchestra under Stokowski. These are both played with a pep which is electrifying. More placid by contrast is Andres Segovia's recording of a Prelude and Allemande and a Fugue by Bach on a similar disc. The guitarist's technique is amazing. This record is best with an extra-loud needle.

On two ten-inch discs Quilter's Children's Overture is played by the New Light Symphony Orchestra conducted by Malcolm Sargent. This work is made up of songs familiar to all English children though less so to ours, orchestrated in a masterly way. Two really excellent discs.

Vocal recordings by the Victor Studios include two ten-inch discs by Lawrence Tibbett of his numbers in the recent film, "The Rogue Song." These are impressive and interesting, and show Mr. Tibbett's fine voice at its best. Giovanni Martinelli on two twelve-inch sides sings the Passover Scene from "La Juive" with the Metropolitan orchestra and chorus under Giulio Setti. These are both very good, though less so than in stage performance, as the scene itself is necessary to get full significance of the music. Elisabeth Rethberg sings the "Roi de Thulé" and the Jewel Song from

"Faust" with orchestra. Mme. Rethberg's lovely voice is heard to advantage in both numbers.

On a black seal twelve-inch record, S. Archer Gibson has recorded "The Bells of St. Mary's" by Adams and an Old Irish Air played on the organ in the New York residence of Charles M. Schwab.

THREE good ten-inch discs from the Brunswick Studios are made by Michael Bohnen, bass of the Metropolitan, and Mario Chamlee and Florence Easton, tenor and soprano both formerly of the same organization. Mr. Bohnen sings the Prayer from "Lohengrin" and the Drinking Songs from "Freischütz." Mr. Chamlee sings "Paquita" by Buzzi-Pecchia and Tosti's "Ideale." The latter is the better of these. Mme. Easton sings the song of the Indian Merchant from "Sadko" and imparts an otherwise good record with an unnecessary high note at the end, not in the score. Better, perhaps, is Solveig's Song from Grieg's "Peer Gynt" music. All three of these discs are with orchestra.

On two sides of a twelve-inch record, Gabrielle Ritter-Ciampi of the Paris Opéra-Comique sings "Una Voce Poco Fa" from "Barber of Seville" with orchestra. There is an unfortunate echo from the room in which the piece is recorded. Mme. Ritter-Ciampi has a good trill and excellent coloratura. She permits herself, however, certain "strakoschonneries" as the composer of this very aria said of Patti's singing of it. It is, all in all, a very good record.

The Brunswick instrumental records include, by accident or device, the Overture to the same Rossini work played by the orchestra of the Berlin Charlottenberg Opera under Julius Kopsch. This is on two sides of a twelve-inch disc, and those who like the overture will like the record.

Mozart's D Major Quartet is played on two twelve-inch discs by the Brosa Quartet. It is a good version of the work and interesting. Mendelssohn's "Fingal's Cave" Overture is played on two sides of a twelve-inch disc by the Berlin Philharmonic under Julius Pruwer, an excellent record in every way.

RECENT importations by the Gramophone Shop include Ravel's opera, "L'Heure Espagnole" complete on seven twelve-inch discs, the soloists, chorus and orchestra from the Paris Opéra. Two Polydor recordings are Beethoven's Fourth Symphony played by the Berlin Philharmonic under Pfitzner, on five twelve-inch records, and Berlioz's "Benvenuto Cellini" Overture played by the Berlin Philharmonic under Pruwer. The National Gramophonic Society sends Bach and Handel Sonatas for Flute and Piano played by René Le Roy and Kathleen Long; and Haydn's String Quartet in E Flat, Op. 76, No. 6, hitherto unrecorded. Mozart's early Violin Concerto in A Major has been recorded by Parlophone by Joseph Wolfstahl with the Berlin State Opera Orchestra.

A fine vocal ensemble record is that of the Laughing Quartet from the Garden Scene of Boito's "Mephistofele," sung by soloists of La Scala with orchestra from the same theatre, conducted by Panizza. This is an Odeon disc.

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## SAN ANTONIO CLUB HEARS PRIZE WORK

### Cantata by Mackay-Cantell Wins Award in Texas Competition

SAN ANTONIO, TEX., March 5.—At a musical soiree of the San Antonio Musical Club on Feb. 24 in the ballroom of the Gunter Hotel, the prize-winning composition in the club's annual contest for Texas composers was presented. The cash award was made to the composer, L. A. Mackay-Cantell, by Mrs. Lewis Krams Beck, life president of the club. Charles Wakefield Cadman acted as judge in the contest. The work is a cantata in three parts, scored for male quartet or men's chorus with soprano obbligato in part three. The text is derived from Dr. E. C. L. Adams's "Nigger to Nigger," published by Scribner. The cantata was sung by Raymond Pigott, Joseph Burger, Francis de Burgos, Louis Arbetter and Evelyn Feldman. Brooks Smith was at the piano. Included in the program were two piano compositions by Mackay-Cantell, played by Mrs. Eugene Staffel. Sapia Bosch and Joseph Rubiola gave a group of Spanish dances.

At a meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, life president, "The Suite as a Medium for Modern Program Music" was the study topic. The program was directed by Alice Mayfield; Helen Bates talked on the subject. Nathaniel Dett's Suite for Piano, "In the Bottoms," was played by Ruth Herbst McDonald. William Marsh's "A Flower Wreath" was sung by Mrs. Fred Jones, soprano; Mrs. O. B. Black, mezzo-soprano, and Zuleme Herff Simpson, contralto. Brooks Smith was the accompanist.

The annual series of four musicale-teas, sponsored by this club, closed with a Louisiana Creole program, given by Virginia Beraud Roser, reader, and Mildred Milligan, harpist, Feb. 25 at the Plaza Hotel. Mrs. Leonard Brown was chairman and Mrs. Walter Walshall, vice-chairman of the entertainments.

Closing the series of free Sunday afternoon concerts at the Municipal Auditorium, sponsored by the City Federation of Women's Clubs, with Mrs. Theodore E. Mumme as chairman, the National Guard Infantry Band played recently, directed by Sam A. Ezell. Walter Dunham played organ numbers. Mary Aubrey Keating, contralto, sang the aria "Strida la Vampe" from "Trovatore" and a group of songs, accompanied by Mr. Dunham.

Wiktor Labunski, Polish pianist, was presented in recital Feb. 25 at Our Lady of the Lake College, in the Lyceum Course for students and faculty. Haydn's Variations in F Minor, a Chopin group, numbers by Debussy, Albeniz, Rachmaninoff and Mendelssohn-Liszt were played. Original compositions were included, and several extra numbers were given in response to applause.

GENEVIEVE M. TUCKER

### Mary Lewis to Be Starred in Musical Film

Mary Lewis, soprano of the Metropolitan, will be starred in a musical film based on her life story as a singer who rose from revue to opera, according to a recent dispatch from Hollywood. The singer has entered into a contract with the Pathé company for the picture.

## Picturesque Mexican Band Plans Tour



The Mexican Tipica Orchestra of Mexico City, Receiving Greetings from Dwight W. Morrow, Former United States Ambassador to Mexico

KANSAS CITY, MO., March 5.—The colorful Mexican Tipica Orchestra of Mexico City, which was heard in the United States in 1926, will make a return tour of 25 weeks' duration here this year, under the leadership of Juan Torreblanca, and under the management of Roland R. Witte of this city.

Among the cities in which the orchestra is already booked to appear are Chicago, Kansas City, Dallas, Denver, Shreveport, Little Rock, Omaha, Houston, Los Angeles and San Francisco. The ensemble comes, Mr. Witte states, with the personal indorsement

of E. Portes Gil, ex-president of Mexico. It also has been given best wishes by the present chief executive, Pascual Ortiz Rubio, whose secretary, Colonel Hernandez-Chazarro, has dubbed the orchestra "Mexico's ambassadors of music."

The orchestra will be composed of 35 members, all graduates of the National Conservatory of Music in Mexico City. Señor Torreblanca will present in solo numbers during the orchestral concerts Jose Arratia, tenor, a Mexican grand opera singer, and other entertainers, including a dancer, a marimba player and a male quartet.

## NATIVE WORKS HEARD

### Milwaukee Musicians Presented in List by Local Composers

MILWAUKEE, March 5.—Milwaukee composers were featured in a concert given by the Tuesday Musical Club at the Athenaeum on Feb. 11.

Anton Bumbalek played a "Rondo Joyeuse" for piano by Dean Liborius Semmann, head of the Marquette University School of Music, and his own Theme and Variations.

A group of vocal compositions, "Love Blows" by Raymond Earle Mitchell, "The Heart's Country" by Elizabeth Tucker Burdick, and "Love is the Wind" by Alexander MacFadyen, was sung by Hester Adams Nisen, with Mrs. Burdick at the piano.

A group of piano numbers was given by Florence Bettray Kelly, including her own Valse Caprice, Intermezzo and Etude.

Josef Schroetter, cellist, played "A Dream," Gavotte and Romanze by Raymond Earle Mitchell, accompanied by Mr. Bumbalek and by Mr. Mitchell for his own number.

"A Song of Singing" by Catherine Pannill Mead, "Little Batesse" and the "Eagle" by Seneca Pierce and numbers by Alfred Hiles Bergen were sung by Mrs. Paul Gillan, accompanied by Mrs. J. M. Mulvey. Margaret Diefenthaler played her five "Memory Sketches."

The program included three works by Arnold Krueger for violin, cello and piano, Serenade, "Argument" and Romance, played by Mr. Krueger at the piano, Mildred Krueger-Behm as violinist and Marie Maxon as cellist.

## REINER PRESENTS NATIVE NOVELTY

### Cincinnati Hears New Poem by Barlow in Symphonic Program

CINCINNATI, March 5.—The Cincinnati Symphony Orchestra, Fritz Reiner conductor, at its thirteenth pair of concerts presented Ernest Hutcheson as soloist. He gave a magnificent performance of MacDowell's Second Piano Concerto. Orchestral numbers included the first performance anywhere of S. L. M. Barlow's Symphonic Poem "Alba," an interesting work by this young American modernist. There were also first performances here of Prokofieff's "Classical" Symphony and of Ravel's Bolero. The Overture to "Fidelio" by Beethoven opened the list.

At the fourteenth pair of concerts Mr. Reiner presented the Berlioz "Roman Carnival" Overture, Stravinsky's "Fire Bird" Suite, Wetzler's Symphonic Dance from "The Basque Venus" and the Brahms Violin Concerto, with Jascha Heifetz as soloist.

Vladimir Horowitz concluded the Artist Series with a brilliant recital at Music Hall on Feb. 18. Ralph Leopold gave a lecture recital on "The Ring" under the auspices of the Cincinnati Branch of the American Association of University Women. Ruth Page and Frank Parker made a first appearance here recently at Emery Auditorium. Marion Rous, pianist, gave an entertaining lecture recital at the Woman's Club on Feb. 14.

Activities of local musicians included the program of The Matinee Musical Club at the Gibson Hotel recently.

S. T. WILSON

### Martha Baird to Give New York Recital

Martha Baird, pianist, recently returned from a western tour begun in early January, which took her as far as her native California, and included a number of concerts. A private engagement in San Francisco was followed by recitals in Southern California, at Altadena, Pasadena, and Occidental College, Los Angeles. On her way east Miss Baird played in San Antonio, Tex., and in two engagements in St. Louis on Feb. 8 and 9. Miss Baird's next New York recital will take place at Town Hall on Saturday afternoon, March 22.

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## MENUHIN ASSISTS CLEVELAND FORCES

### Boy Violinist Hailed in Local Debut Under Sokoloff

CLEVELAND, March 5.—The Cleveland Orchestra played to the largest audiences assembled for any musical event in Cleveland this season, on Feb. 6 and 8, under Nikolai Sokoloff's leadership, and with Yehudi Menuhin as soloist. Yehudi's playing in the Brahms D Major Concerto showed mature sincerity of purpose in presenting the musical ideas of the composer, in addition to perfect ease of execution. The audience of nearly 3000 recalled the boy violinist times without number. Mr. Sokoloff conducted Dvorak's "New World" Symphony beautifully. He concluded the program with Strauss's "Till Eulenspiegel's Merry Pranks," in which conductor and orchestra were at their brilliant best.

The Orchestra left Cleveland on its tour on Feb. 10, to appear the same evening in Columbus in its sixteenth concert in that city. From Columbus the Orchestra went on its annual tour of the East. Four Massachusetts towns were visited for the first time. The New England engagements included performances at Smith, Mount Holyoke, Williams and Connecticut Colleges. The Orchestra returned to Cleveland for a popular all-Tchaikovsky program on Feb. 27.

Sigrid Onegin, presented by the Philharmonic Concert Course in Pub-

lic Music Hall, on Feb. 14, won a triumph in her Cleveland debut. Opening with "Una voce poco fa" from "The Barber of Seville," sung in the lower, original key, the contralto gave a wide variety of numbers, including Schubert's "Der Erlkönig" and the aria, "Nobles seigneurs, salut" from "Les Huguenots."

The Kedroff Quartet returned to Cleveland on Feb. 11 for a concert at the Euclid Avenue Temple, which was delightful throughout.

The Fortnightly Musical Club presented the fifth of its afternoon concerts in the ballroom of Hotel Statler on Feb. 12. The program was presented by active members of the club, assisted by Herman Rosen, violinist, and Ben Burt, who accompanied Pearl Kepple Miller, mezzo-soprano, and Jean Webster Erisman, soprano. Mrs. Charles F. Miller, Cleveland pianist, was heard in two groups of solos.

#### Contest Winner Heard

Genevieve Irene Rowe, soprano, winner of the latest national radio contest of the Atwater Kent Foundation, was heard as soloist with the Girls' Glee Club of the College of Wooster, her Alma Mater, under the baton of Eve Richmond, at a concert in Public Music Hall on Feb. 15.

William Braid White, director of the acoustics laboratory of the American Steel & Wire Company at Chicago, gave a lecture of interest to musicians in the Little Theatre of Public Hall

on Feb. 12. Talking on "Some Secrets of Musical Sound," he demonstrated the results obtained by researchers in the photographing of sound.

Arthur W. Quimby, curator of musical arts at the Cleveland Museum of Art, gave an organ recital in the garden court of the Museum on Feb. 12. Especially interesting items of his program were old English pieces by Purcell and Farnaby, and a Prelude and Fugue by Marcel Dupré. The regular Sunday afternoon organ recitals by Mr. Quimby throughout the month have included an all-Vierne program.

The Cleveland Opera Guild, under the auspices of the Cleveland Civic Opera Foundation, gave Victor Herbert's operetta "The Fortune Teller" at the Hanna Theatre during the week of Feb. 9. The production was on a lavish scale. Marion Palmer, in the leading role, sang with animation and in a pleasing voice. Francesco B. De Leone was a skillful conductor.

MARGARET ALDERSON

#### Spalding Heard in Fourteen New York Concerts

Albert Spalding, violinist, during January, February and March will fulfill fourteen engagements in New York alone. These include four appearances as soloist with the Philharmonic-Symphony, two Carnegie Hall recitals, appearances at the Bagby Musicale and in private engagements at the homes of John D. Rockefeller, Jr., Mrs. Marshall Field, Mrs. Orme Wilson and Mrs. Reginald Vanderbilt.

## JAPANESE EXECUTIVE HERE

### Andrew A. Mori, of Oriental Music Firm Visits New York on World Tour

A recent visitor to the executive offices of MUSICAL AMERICA was Andrew A. Mori, of the Nippon Gakki S. K. K. of Hammamatsu, Japan. Mr. Mori left his native Japan last June on a trip around the world, during which time he plans to visit the many business acquaintances and friends with whom his firm has corresponded during its long career.

"The Nippon Gakki S. K. K." said Mr. Mori, is a leading music and musical instrument concern, with headquarters in Hammamatsu, and branch stores in all leading cities in Japan. It manufactures, and has manufactured for almost half a century, the Yamaha piano, considered the leading Japanese piano." Mr. Mori's trip is undertaken entirely as one of goodwill extended by his company to its friends and clients.

Discussing musical conditions in his country Mr. Mori was eloquent in his praise of some of the famous foreign artists, who have in recent years toured in Japan, among them Galli-Gurci, who was there last year. He also spoke of the symphonic concerts, which are conducted by Koscak Yamada, who was in the United States for several seasons and Viscount Konoe, both native conductors.

Shortly after his visit to the offices of MUSICAL AMERICA, he sailed for Europe, where he will travel for some months, returning to Japan next June.

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## WORK BY SZELL IS HEARD IN ST. LOUIS

### Guest Conductor Leads His Variations with Symphony

ST. LOUIS, Mo., Feb. 20.—The third pair of symphony concerts to be conducted by George Szell, of Prague, on Feb. 7 and 8, introduced him in still a third capacity as a musician; that of a composer. His programmed number was a first-time hearing of his "Variations on an Original Theme," Op. 4, composed in 1915 and first heard the next season under the baton of his friend, Richard Strauss, in Berlin.

Though the composer was a young man when this was written, it is most interesting from every musical standpoint. Its theme is cleverly developed on broad lines into eleven variations, skillfully orchestrated and full of entrancing tonal beauty. It was accorded a most hearty reception and it is to be hoped that the composition may again adorn the local programs.

The other orchestral numbers were the Overture to Mendelssohn's "Midsummer Night's Dream" and the Beethoven Symphony in A Major, No. 7, to which Mr. Szell gave a most scholarly reading. The soloists were Alexander Thiede, violinist, and Max Steindell, 'cellist, both first chair orchestra men, who collaborated in a fine performance of the Brahms' Concerto for violin and 'cello, Op. 102. They were given fine support by the orchestra and Mr. Szell, and played the Brahms "Wiegenlied" as an encore.

Mr. Szell's second Popular concert, on Feb. 9, was rich in variety, containing Weber's Overture to "Oberon," the Andante Cantabile from Tchaikovsky's Symphony No. 5; Ravel's "Le Tombeau de Couperin"; Schumann's "Träumerei"; Grainger's Irish Tune, and Liszt's "Les Préludes." A young American pianist from this section of the country, Edgar Shelton, was soloist. He played the Liszt Concerto No. 1 in E Flat with great sincerity and polished technique.

The fifth and final concert of the Civic Music League, managed by Elizabeth Cueny, took place at the Odeon on Tuesday night, Feb. 11, when Dusolina Giannini appeared in recital. She sang the aria "Un bel di" from "Madame Butterfly" with dramatic fervor, and in other songs stirred the audience with her colorful interpretations. She had

the impeccable support of Molly Bernstein at the piano.

Martha Baird, pianist, appeared recently in two recitals at the Y. W. H. A., which were finely attended and thoroughly appreciated.

Preparatory to the season of the German Opera, lecture recitals have been given by David Earle, Ernest R. Kroeger, Margaret Chapman Byers and Leo C. Miller. SUSAN L. COST

## COLUMBUS HEARS VISITING SYMPHONY

### Phyllis Kraeuter Soloist with Verbrugghen Men in Home City

COLUMBUS, OHIO, March 5.—The Women's Music Club presented Phyllis Kraeuter, 'cellist, as soloist with the Minneapolis Symphony Orchestra in this city, on Feb. 17. Governor Myers Y. Cooper welcomed Miss Kraeuter at this concert, her professional debut in her home city. After a splendid performance of the Saint-Saëns A Minor Concerto, she was the recipient of armloads of flowers, and many recalls. She played as encore, with the orchestra, the slow movement of a Concerto by Goltermann.

The orchestral program included Weber's Overture to "Euryanthe," Beethoven's Second Symphony and a first performance in Columbus of "The Pines of Rome" by Respighi. Such enthusiasm was aroused by Mr. Verbrugghen's performance of the last work that the audience refused to leave until he finally made a little speech.

Sigrid Onegin, on Feb. 7, sang before a Music Club audience of 3400. Mme. Onegin is one of the few artists within memory to hold an entire Columbus audience in their seats for a series of encores at the close of a recital. This was her first appearance here.

Capital University presented the St. Olaf Choir in two performances, on the afternoon and evening of Feb. 9, in the same program in Mees Hall, which seats 1200. So great was the demand to hear F. Melius Christensen's fine chorus that many were turned away at each performance. The program included Bach's Motet, "Sing Ye to the Lord," some lovely Scan-



Otto Watrin, Voice Specialist, to Teach at Gunn School Summer Classes

dinavian folk music, and two numbers by the conductor, "What Joy to Reach the Harbor" and "Clap Your Hands, All People."

Nikolai Sokoloff and the Cleveland Orchestra were warmly welcomed in their annual Columbus concert for the Symphony Club on Feb. 10. Mr. Sokoloff played a popular but enjoyable list, which included the Overture to Lalo's "Le Roi d'Ys," the "New World" Symphony of Dvorak and two "Caucasian Sketches" by Ippolitoff-Ivanoff. New to Columbus hearers was the "Procession Nocturne" by Henri Rabaud, an attractive work of the French composer.

The February meeting of the Study Section of the Saturday Club was held in the Faculty Club at Ohio State University on Feb. 19. Charlotte Gaines, lecturer for the season, spoke on "French Contrasts." An unusual program of 16th and 20th century French music was presented by Dorothy Stevens Humphreys, soprano, and Agnes Wright, pianist.

ROSWITHA CRANSTON SMITH

### Onegin on Extended Tour

Sigrid Onegin is now touring the Pacific Coast and the Northwest, where she is solidly booked until March 18. Returning East for her remaining concerts, she will sail for Europe, April 12, on the Bremen.

Mme. Onegin has passed the half-way mark of her tour of 43 concerts in thirteen weeks. In California she will sing in thirteen concerts in eighteen days.

### Judson Adds Borgioli, Chamlee and Errolle to Tenor List

Concert Management Arthur Judson, Inc., announces the addition of three tenors to its artist list for 1930-31—Dino Borgioli, Mario Chamlee and Ralph Errolle. Giovanni Martinelli and Arthur Hackett remain on the list.

### Münz to Be Under Friedberg Direction

Mieczyslaw Münz, Polish pianist, will be under the management of Concert Direction Annie Friedberg, for the season 1930-31. Mr. Münz has appeared with leading symphony orchestras and in recital in this country and in Europe.

Rita Neve, English pianist, will give her second recital at Town Hall on the evening of March 19.

## SUMMER SESSION FACULTY CHOSEN

### Gunn School Places Watrin at Head of Vocal Department

CHICAGO, March 5.—Otto Watrin, German voice specialist, teacher of Elisabeth Rethberg, will head the list of teachers of summer master classes at the Gunn School of Music. He will give private lessons and normal classes during the six weeks' session from June 23 to Aug. 2. Mr. Watrin is now teaching two days each week at the school.

Glenn Dillard Gunn will head the piano faculty. In addition to private lessons, he will give his "How to Study" normal training classes, with the assistance of Eva Jack and Cleo Hiner.

Other members of the piano faculty during the summer will be Arthur Grandquist, Theodore Militzer, Albert Goldberg, Ralph Ambrose, Rita Rothermel, Robert Ring, Frank Olin Thompson and Bertha Seifert.

Frank Laird Waller, opera coach and conductor, will continue the opera classes he has given during the winter season and will also give a six weeks' course in conducting. Others in the voice department will be Albert Borroff, Stuart Barker, June Alberta Lowry and Christina Dickson, teacher of Bula Berke, who was awarded one of the 1930 Rosa Raisa scholarships for foreign study.

Amy Neill, violinist, of the Amy Neill String Quartet, will head the string department, and in addition to private lessons will conduct ensemble classes for advanced players. Guy Herbert Goddard, former concertmaster of the Minneapolis Symphony; Jascha Selwitz, Ruth Breyspraak, and Henry Hayza complete the violin faculty. Lois Bichl and Nicolai Zedeler will teach 'cello.

Felix Borowski and Leo Sowerby, each well known as composer and musical theorist, will conduct classes in harmony, counterpoint and advanced composition.

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## ROERICH STUDENTS HEARD

## Blind Pianist Among Participants in Master Institute Recital

A concert by the senior students of the Master Institute of Roerich Museum was given at Roerich Hall on Feb. 20. Among the students of the voice, piano, 'cello, violin and chamber music departments who participated were Muriel Clinton, Marjorie Ellman, Blair Hawes, Bernice Feltenstein, Sylvia Kangresser, Nettie Berg, Selma Cashman, Irma Kess, Erika Kirsten, Margaret Carlaftes, Lillian Cannel, Louisa Curcio, Isabel Gordon, Frieda Lazaris, Christos Vrionides and Julius Manney.

Of special interest was the interpretation of Chopin's Polonaise in A Flat Major by Malcolm Coney, blind piano student, and of a group of songs by Weckerlin and Ross by Christos Vrionides, baritone. Both the pianist and the singer are scholarship students.

Stuart Moore, scholarship student in 'cello and composition, played his new 'cello sonata. Bernard Wagenaar, composer and member of the faculty, was at the piano.

Mrs. Truman Fassett, 'cello student of Percy Such, played the Canzone by Max Bruch. The evening was concluded by a Trio in D Major played by Ethel Leitman, piano; Hinde Barnett, violin, and Stuart Moore, 'cello, members of the Chamber Music Department.

The students are pupils of David Barnett, Ethel Prince Thompson, Max Dittler, Maurice and Sina Lichtmann, Esther Lichtmann, piano; Percy Such, 'cello; Bernard Wagenaar and Hubert Linscott, composition.

## Philadelphia Simfonieta Plans New York Concert

PHILADELPHIA, March 5.—The Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, will have seven engagements this month, the first on March 11 in Town Hall, New York, when four new compositions will be presented. Among these will be the Scherzo of Frances McCollin, Philadelphia composer, which is still in manuscript. It was written especially for the Simfonieta and dedicated to the conductor.

On March 17, the Simfonieta will play in Williamsport, Pa., in the Community Concert in the Majestic Theatre and the following evening, March 18, in Scranton, Pa., in the Community Concert in the high school. It will appear in concert on March 19, for the Friends of Music Society, in the Congressional Library, Washington, D. C.

On March 24, the Simfonieta will go to Chester, Pa., on the concert course of the Century Club. March 25, the ensemble will play in the new Goodhart Hall at Bryn Mawr College, where the "Concerto Grosso" by Bloch will be given. March 26, the Simfonieta will give the third and last concert, in the Philadelphia series, in the Bellevue-Stratford Hotel. Simfonieta will give a special concert for children on Saturday morning, April 26, at the same hotel.

## Cottlow Pupils Heard in Recital

Augusta Cottlow, pianist and teacher, presented four of her advanced pupils in recital at the MacDowell Club on Sunday afternoon, Feb. 16. These were Nina Entzminger-Gunin, Tessa Yerzy, Angelina Arcella and Ralph Fortner. Brilliant execution and interpretive abilities of a high order marked the playing of the young artists.

## IN THE STUDIOS

## La Forge-Berumen Pupils Heard on Radio and in Concert

The La Forge-Berumen weekly radio musicale was given by Elizabeth Andres, contralto; Phoebe Hall, pianist, and Phil Evans, accompanist, on Feb. 27 over WEA.

Frank La Forge and a group of his artist pupils gave a concert at Hackensack, N. J., on Feb. 24. The participating artists were Mary Tippet, soprano; Elizabeth Andres, contralto; Aurora Veronica Ragaini, pianist, and Harrington van Hoesen, baritone. The accompanists were Beryl Blanch and Mr. La Forge.

Mr. La Forge was at the piano for his pupil Emma Otero, coloratura soprano, in Washington, D. C., on Feb. 11.

The weekly La Forge-Berumen Musicale over station WEA on Feb. 20 presented Mary Tippet, coloratura soprano, in excerpts from "Lucia di Lammermoor." Miss Tippet was assisted by Beryl Blanch at the piano. In the Mad Scene, G. B. Rudy, flutist, played the obbligato. Katherine Philbrick, pianist, gave two Chopin groups.

The concluding number was the Sextet, sung by Miss Tippet; Elizabeth Andres, contralto; Nathaniel Cuthright and Ellsworth Bell, tenors; Milford Jackson, baritone, and Howard Melbourne Sharp, bass.

Mr. La Forge presented a group of artist pupils in the weekly broadcast over WEA on Feb. 13. The program was given by Lorna Doone and Virginia Dare Williamson, sopranos; Richard Cody, bass-baritone, with Dorothy Birney and Marion Packard, accompanists.

Harrington van Hoesen, baritone, was heard in recital at the Academy of Music in Brooklyn on Feb. 14, with Mr. La Forge at the piano.

## Percy Rector Stephens Presents Pupil

A program of old and modern songs was given by Viola Bridges, contralto, in a recital at the studio of her teacher, Percy Rector Stephens, on March 3. The singer demonstrated a voice of fine quality, and showed herself to be a serious, intelligent musician. The last part of her program was made up of Russian songs. The English translations the contra used were done by Horace Hunt, her piano accompanist, who was a most sympathetic assistant.

## Harriet Foster Gives Musicale

Two pupils of Harriet Foster, Norma Delson, soprano, and Donald Alexander Black, tenor, were heard in recital at Mrs. Foster's home-studio on Feb. 17 before a large gathering of invited guests. Miss Delson sang an aria from Handel's "Rinaldo"; Mozart's "Das Veilchen" and Lane Wilson's "Spring Morning" in her first group, and numbers by Schubert and Schumann. She disclosed a voice of considerable promise and very good diction. Mr. Black, in numbers by Handel, Giordani, and Scarlatti; Protheroe's cycle, "Impressions of a Welsh Fair," and a group by Hageman, Lopez and Rogers, revealed artistry both in the production of his agreeable voice and in his interpretations, which were always in good taste. Marion Pettee Cadwallader, pianist, played in a very interesting manner the "Four Orientals" of Cecil Cowles and numbers by Ravel and Debussy. A reception and supper followed.

## Estelle Liebling Artists Fill Engagements

Martha Gale, Helen Cowan, Genevieve Jagger and Charles Carver are appearing in the Shubert revival of "The Count of Luxembourg" at the Jolson Theatre.

Thelma Goodman, Mabel Lee, Lillian Herbert and Ralph Jameson have been engaged for the new Shubert production, "Three Little Maids."

Mildred Byram, soprano, has been added to "Roxy and His Gang," singing every Monday night over Station WJZ, and is also appearing at the theatre.

Marie Dimity, Lucy Finkle and Caroline Rickman sang over Station WPCH during the three Saturdays in February for the Federation of Jewish Charities. Gertrude Hall, Hortense Sprung, Mae Haft, Jean Kalis and Ann Balthay have been engaged to sing over the same station for the five Saturdays in March.

Berta Winchell, soprano, sang at the annual banquet for the Foreign Commerce Club, held at the Hotel Astor on Feb. 11.

## Claude Warford to Hold Paris Classes

Claude Warford will hold his fifth summer session in Paris for teachers and students of singing this year. A number of his pupils have been active recently in and around New York City.

Allan Jones's February engagements include appearances in Jersey City, with the Mendelssohn Choir in Toronto, in Bridgeport, Conn., and New York.

William Hain, tenor, sang for the N. Y. Mozart Society on Feb. 8 and was reengaged for the March concert. He has also been singing the leading tenor rôle in the Little Theatre Opera's production of "The Daughter of the Regiment" and has been engaged for the Grand Opera and Cathedral hours of Station WABC and for an appearance with the Chaminade Club of Providence.

Joseph Kayser, baritone, has been engaged as soloist of Grace Church chapel.

Edgar Laughlin has been engaged as baritone for the second quartet of the Central Presbyterian Church of New York.

Dorothy Howland, soprano, was soloist for the Philimon Club of Tottenville, Staten Island.

A quartet of Warford singers, Florence Martin, soprano; Alice Lorey, contralto; William Hain, tenor, and Philip Jacobs, bass, presented Lehmann's "Persian Garden" at the Warford Studios on Friday evening, Feb. 21.

## Helen Wesser, Avitabile Pupil, Gives Recital

Helen Wesser, coloratura soprano, gave a song recital Sunday afternoon, Feb. 9, at the studio of Salvatore Avitabile, in the Metropolitan Opera House Studios, New York City.

The program included "Caro Nome" and Verdi's "Rigoletto" and songs by Brahe, Offenbach, Scott, David and other composers. The young artist showed a very pleasing voice and excellent training.

Forty-eight persons attended the recital, among them prominent musicians. This is the first of a series of song recitals to be given by pupils of Maestro Avitabile. The next recital will be given by Miss Bollinger.

## GESCHIEDT PUPIL HEARD

## Mary Hopple, Contralto, Sings in Concert and Radio Engagements

Mary Hopple, contralto, an artist pupil of Adelaide Gescheidt, has appeared recently in concert and operatic engagements. During the last two years she has sung weekly in programs of the National Broadcasting Company.

During her brief career in New York, the young contralto has appeared regularly at the North Avenue Presbyterian Church at New Rochelle; the Temple Israel, New York, and at the Presbyterian Church, Englewood, N. J.

Miss Hopple is now appearing over WJZ on the Light Opera, the Enna Jettick and the Ship of Memory Hours and with the Armstrong Quakers. She has sung in the Philco Hour of operettas and in many other broadcast features.

She was heard in Handel's "Messiah" recently in Lancaster and York, Pa., in Williamstown, Mass., and at Vassar College. Miss Hopple sang at Union Theological Seminary, New York, Dr. Dickinson conducting, on Feb. 18. She has been engaged to sing in "Elijah" on March 5. She will also sing in Mendelssohn's "St. Paul" on May 14 with the Flushing Oratorio Society.

## American Conservatory Concert

CHICAGO, March 5.—The annual mid-winter concert of the American Conservatory of Music was given at Orchestra Hall on Feb. 10 by artist pupils. A full orchestra composed of members of the Chicago Symphony Orchestra was heard, Adolf Weidig directing. A large and friendly audience heard a program consisting of Bonnet's Variations de Concert, for organ, played by Ruth McNeil; the Weber-Liszt Polonaise Brillante by Vincent Micari; Tchaikovsky's "Farewell, Ye Hills," sung by Dorothy Patswald; the first movement of Mozart's D Major Violin Concerto, by Madeline Coffman; the second and third movements of Chopin's E Minor Piano Concerto, by Mary Virginia Wallace; the Ballatella from "Pagliacci," sung by Cornelia Vermaas Graham; Boellmann's Variations Symphoniques for 'cello and orchestra, Anthony Guerrero, soloist; Wieniawski's D Major Violin Concerto, by Mary Gussin; the Arioso from "Pagliacci," sung by Warren Edmundson; and the first and third movements of Saint-Saëns's F Major Piano Concerto, by Muriel Parker.

## Pupils of Carl M. Roeder Heard

The third in this season's series of recitals was given at the studio of Carl M. Roeder in Carnegie Hall by a group of his pupils recently. Emil Abrams played a movement from Mendelssohn's Concerto in G Minor; Edith Schiller was heard in an excerpt from Bach's "Italian" Concerto and works by Schumann and Liadoff; Lorenza J. Cole gave Schumann's Fantasia in C Major. Margaret Cristadoro played Brahms's Capriccio in B Minor and a Scherzo by Arensky. Marjorie Fairclough gave Griffes's "Fountain of Aqua Paolo." Harriet Merber played a movement from Schumann's Sonata in G Minor and an Etude by Liszt. Doris Freichs gave Brahms's Capriccio in C Major and three Etudes by Chopin. Ruth Schaub played Dohnanyi's Capriccio in F Minor. Therese Obermeier played the Bach-Liszt Prelude and Fugue in G Minor and Pick-Mangiagalli's "Danse d'Olaf." Robert Riotte presented Chopin's Ballade in G Minor.



## Opera at the Metropolitan

BESIDES the revival of "Louise," works resumed in the season's repertoire during the last fortnight at the Metropolitan included "Rheingold" at the matinee Wagner cycle and Offenbach's "Tales of Hoffmann." Gertrude Kappel, who was prevented by illness from singing in the first two performances of "Fidelio," for which she had been scheduled, was finally heard in the third performance of the Beethoven opera. Other operas heard included "Bohème," "Aida," "Madama Butterfly," "Walküre," with Elisabeth Ohms singing Brünnhilde here for the first time, "Cavalleria Rusticana" in double bill with "Hänsel und Gretel," "Sadko" and "The Barber of Seville."

### The Third "Sadko"

Rimsky-Korsakoff's "Sadko" had its third hearing on the evening of Feb. 17. Frederick Jagel substituted for Edward Johnson in the name-part, and Alfio Tedesco replaced Rafaelo Diaz as the Indian Merchant. The remainder of the cast was as before. Mr. Jagel gave an exceedingly good account of himself as Sadko, singing and acting with ease and making a very good impression throughout. Miss Fleischer as the Sea Princess sang very beautifully. When all's said and done, however, Mr. Setti's chorus is the best thing in this production. H.

### "Götterdämmerung"

An unusually brilliant cast adorned the season's second "Götterdämmerung" on the evening of Feb. 19. Elisabeth Ohms, singing Brünnhilde for the second time, gave freer voice than formerly. Rudolf Laubenthal as Siegfried had an unusually happy evening, and Michael Bohnen was in good vocal form for his familiar sinister enactment of Hagen's part. The rôle of Gunther, often assigned to second-rate singers, profited from Friedrich Schorr's fine voicing of the music. Karin Branzell delivered Waltraute's Narrative with steady and rich tone. Maria Müller was an excellent Guttrune, and Gustav Schützendorf sang with intensity the part of Alberich. The Rhine-maidens, Editha Fleischer, Marion Telva and Phradie Wells, coped satisfac-

torily with their difficult scene. Mmes. Telva, Wakefield and Manski were the three Norns. Max Bloch and Arnold Gabor completed the cast. M.

### Grace Moore in "Bohème"

The third "Bohème" of the season, brought Grace Moore to the part of Mimi for the first time this year on the evening of Feb. 20. The cast included, as well, Armand Tokatyan, Nanette Guilford, Antonio Scotti singing one of his infrequent and excellent Marcels, and Messrs. Pinza and Didur. Mr. Bellezza conducted. Miss Moore, one of the most interesting Mimis whom the Metropolitan personnel affords at the present time, sang with charm and acted with finesse. The remainder of the cast did excellent work. J.

### A Matinee "Rheingold"

The first of the uncut ring cycle was given at a special matinee on Friday, Feb. 21, "Rheingold" being the work. The cast included Gertrude Kappel as Fricka, Dorothee Manski as Freia, Karin Branzell as Erda, Mmes. Fleischer, Wells and Telva as the Rhine maidens; Michael Bohnen as Wotan, Alfredo Gandolfi, Donner; Alfio Tedesco, Froh; Walther Kirchhoff, Loge; Gustav Schützendorf, Alberich, George Meader, Mime; Léon Rothier, Fasolt, and James Wolfe, Fafner. Mr. Bodanzky conducted.

The performance had much to recommend it. Mr. Bodanzky's conducting was spirited and most of the acting was good. Vocally, Mme. Branzell's tone perhaps the most consistently good. Mr. Bohnen's Wotan had moments of great impressiveness. Mr. Gandolfi's Donner and Mr. Kirchhoff's Loge were excellent. Mr. Tedesco was *tedesco* in name only. The remainder of the cast was adequate. H.

### Ransome in "Aida"

Edward Ransome, one of the Metropolitan's new tenors, scored a decided success in "Aida" on Friday evening, Feb. 21, singing his music with fine tone and dramatic power. He was applauded to the echo. Maria Mueller was the Aida, and an excellent one, Mme. Claussen the Amneris, a role

which she sings admirably, Mr. Danise the Amonasro, and Mr. Pinza the Ramfis. The others who appeared were Miss Doninelli, and the Messrs. Macpherson and Paltrinieri. Mr. Serafin conducted with skill. R.

### A Matinee "Meistersinger"

Wagner's "Meistersinger" was given at the Saturday Matinee on Feb. 22 with a familiar cast. Mr. Whitehill appeared as Hans Sachs, Mme Stückgold as Eva, Mr. Laubenthal as Walther, Mme. Telva as Magdalene, Mr. Schützendorf as Beckmesser, Mr. Rothier as Pogner and Mr. Meader as David. Mr. Bodanzky conducted. There were in the lesser rôles, Messrs. Gabor, Bloch, Windheim, Altglass, Paltrinieri, Ananian, Wolfe and Gustafson. J.

### The First "Hoffmann"

Offenbach's "Tales of Hoffmann" was given for the first time this season at a special benefit performance on Saturday night, Feb. 22. The singers were Mmes. Morgana, Bori, Mario, Bourskaya and Wakefield, and Messrs. Trantoul, De Luca, Didur, Bada, D'Angelo, Cehanovsky, Gandolfi, Tedesco, Gabor and Picco. Mr. Hasselmans conducted. H.

### American-Italian Concert at the Opera

For the Sunday evening concert on Feb. 23, Wilfred Pelletier arranged a special American-Italian program in honor of the week-end of Washington's Birthday.

There was much enthusiasm for the singers of the evening, Leonora Corona, Nanette Guilford, Queena Mario, Nina Morgana, Marion Telva, Frederick Jagel, Walter Kirchhoff, Ezio Pinza and Joseph Macpherson, who were heard in arias from Italian operas by Verdi, Leoncavallo, Bellini, Montemezzi, and Ponchielli and American songs by Fisher, de Koven, Campbell-Tipton, Clara Edwards, Kramer, Daniel Wolf, Hadley, Bergh, Herbert and Breil. A duet from Taylor's "King's Henchman," was also heard. Mr. Pelletier conducted Hadley's "In Bohemia" Overture and Herbert's "American Fantasy" as the instrumental numbers. W.

### Kappel Sings "Fidelio"

Gertrude Kappel twice announced for Leonora in "Fidelio" but prevented both times by illness from appearing, finally was heard in the rôle at the season's third performance of Beethoven's single opera on the evening of Feb. 24. Mme. Kappel's dramatic rendition of the part was dignified and even noble at times and her speaking voice in the small amount of dialogue left, was of great beauty.

Mr. Bohnen gave a splendid performance of Rocco and Mr. Schorr's Pizzaro was excellent in every way. Queena Mario both sang and acted beautifully as Marzelline. Mr. Laubenthal was an unimpressive Florestan both vocally and dramatically. Mr. Schützendorf did the small rôle of Don Ferrando with incisiveness. Messrs. Meader, Bloch and Gabor completed the cast. The chorus, especially the male section, was magnificent. "O welche Lust! In freier Luft" was as fine a piece of choral singing as this city has heard in an aeon. Artur Bodanzky conducted. H.

### Mueller as "Butterfly"

Maria Mueller sang Madame Butterfly for the first time this season on the evening of Feb. 26, others in the cast including Mme. Bourskaya and Messrs. Tokatyan, De Luca, Paltrinieri,

Malatesta, Ananian, Quintina and Gandolfi. Mr. Bellezza conducted. R.

### The Uncut "Walküre"

For the first time in a number of years, "Walküre" was sung without cuts as the fourth performance of the special matinee cycle on the afternoon of Feb. 27. The opera began at one o'clock and was over a few moments before five, the capacity audience listening in rapt attention throughout. One of the high points of the performance was the first appearance in New York as Brünnhilde of the Dutch soprano, Elisabeth Ohms. Mme. Ohms not only sang very beautifully, far better than she has in any other opera here as yet, but she acted with great intensity and finesse. Gertrude Kappel sang Sieglinde for the first time. She was secure in the rôle, but has been more satisfactory in others. Mr. Kirchhoff did his declamatory phrases well. His lyric ones, as in the Spring Song, were less effective. Mr. Schorr sang better than he has done this season. Mme. Branzell was an effective Fricka and Mr. Gustafson a burly and sonorous Hunding. The Valkyries fluted for the most part instead of shouting, as they should. They were a timid crew, suggesting *pensionnaires* rather than the warlike daughters of the highest of the gods. They included Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Marion Telva, Henriette Wakefield, Jane Carroll, and Dorothea Flexer. Mr. Bodanzky conducted with much spirit. H.

### "Cavalleria" and "Hänsel und Gretel"

Mascagni's deathless "Cavalleria Rusticana" was sung for the fourth time this season in double bill with Humperdinck's "Hänsel und Gretel" on the evening of Feb. 27. Mr. Bellezza conducted the Italian work, the cast of which included Elena Rakowska, Gladys Swarthout and Minnie Egner, and Frederick Jagel and Giuseppe Danise. Karl Riedel led the German work, which was sung by Queena Mario, Ina Bourskaya, Dorothee Manski, Henriette Wakefield, Dorothea Flexer, and Louise Lerch, and Gustav Schützendorf. J.

### Morgana Sings "Rosina"

Having a very good time of it, Nina Morgana as Rosina, Giuseppe De Luca as Figaro, Armand Tokatyan as the Count of Almaviva, Ezio Pinza as Don Basilio, and Pompilio Malatesta as Dr. Bartolo, gave a lively performance of "Il Barbiere di Siviglia" on the evening of March 1. Mme. Morgana added in the lesson scene the Waltz from Gounod's "Mireille." She received a veritable ovation. Mr. De Luca delivered the plotting barber's almost Gilbertian opening verses in lusty style. Mr. Pinza made the melancholy Basilio both musical and comic. Tokatyan gave an admirable performance as the Count, and Mr. Malatesta as the Guardian, Alfredo Gandolfi as Fiorello, and Henriette Wakefield as Berta, filled out the cast. Vincenzo Bellezza gave a spirited reading of the spasmodic orchestral score. Z.

### Metropolitan Sunday Concert

The Sunday night concert on March 2 was given by Thalia Sabanieva and Nanette Guilford, sopranos, the latter substituting for Grete Stückgold; Julia Claussen and Grace Divine, contraltos; Frederick Jagel, tenor; George Cehanovsky and Friedrich Schorr, baritones. The organestra under Pierre Henrotte was also heard in operatic excerpts. S.

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SAN FRANCISCO, March 5.—Alfred Hertz at the ninth pair of Symphony concerts, given Feb. 21 and 23, in the Curran Theatre, presented Beethoven's "Coriolanus" Overture, Schubert's "Unfinished" Symphony, Strauss' "Till Eulenspiegel" and, with Kathleen Parlow as soloist, the Tchaikovsky Violin Concerto in D Major.

Miss Parlow was at her best, playing with great beauty of tone and nuance and projecting the opening and recurrent dramatic themes of the finale with real Slavic intensity.

There was not a dull moment in the municipally sponsored concert given by the San Francisco Symphony on Feb. 10, in the Civic Auditorium before a capacity audience. The distinguished Russian composer-pianist-conductor, Serge Prokofieff, demonstrated his genius in all three roles, playing his own Piano Concerto, Op. 26, and conducting three excerpts from his opera, "The Love for the Three Oranges."

Prokofieff demonstrated a gift for subtle and sardonic humor. His piano concerto, though written in 1921, is up-to-the-minute in spirit, but not in dissonance. Those who prefer music in a more serious vein derived greater enjoyment, no doubt, from the orchestra's beautiful performance of Rimsky-Korsakoff's overture, "The Russian Easter," and from the surging melodies and sonorous harmonies of the Glazounoff Fourth Symphony. Both were finely played under the Hertz baton.

#### Shuchari and Yalkovsky in Debuts

Two Schubert Memorial prize winners made their San Francisco debuts with the San Francisco Symphony on February 7 and 9. Sadah Shuchari, violinist, played the Lalo Symphony Espagnole at the former concert with breadth, verve, and dramatic feeling, revealing a high grade of violinistic attainments. At the other Isabelle Yalkovsky, pianist, revealed outstanding gifts which brought her a full-fledged ovation after her performance of the Rachmaninoff Second Concerto.

The orchestral numbers were the same on both occasions—the Beethoven "Pastoral" Symphony and Kodaly's "Hary Janos" Suite.

The monthly Symphony Breakfast, held recently in the Hotel St. Francis under the direction of Alice Seckels, was made interesting by Maude Fay Symington's talk on the Schubert Memorial and by the introduction of the honor guests, Miss Yalkovsky, Michel Penha, Mishel Piastro, first cellist and concertmaster of the Symphony, and representatives of the press.

Alfred Metzger was toastmaster, and the Breakfast events concluded with a talk by Victor Lichtenstein, on the day's orchestral program.

#### Tibbett and Hofmann Among Recitalists

Lawrence Tibbett captivated a capacity audience at his recital in Dreamland Auditorium on Feb. 13. Giordani's "Caro mio ben," two excerpts from "The Beggar's Opera," Handel's "Hear Ye Winds and Waves," the "Pagliacci" Prologue, a Schubert group, and songs by Bagby, Somervell, Bridge, La Forge and Moussorgsky, made up his program. Stewart Wille was efficient both as piano soloist and as accompanist.

The art of Josef Hofmann kept an audience of six thousand people in Dreamland Auditorium enthralled for more than two hours on Feb. 17. His program was conservative, with nothing more modern than the Rachmaninoff Preludes and with but one novelty, the pianist's own "Suite Antique." Five encores after the Chopin group, and ten more at the end of the program with a generous number earlier in the evening amplified the printed program.

MARJORY M. FISHER

### PRIZE WINNERS SING IN OPERA AND CONCERT

#### Holders of Juilliard Awards Engaged by Companies Here and Abroad

Of nine young singers who were awarded scholarships by Juilliard Graduate School of Music two years ago, seven became members of opera companies here and abroad, and the other two are beginning concert careers.

Harold Kravitt, after coaching in Berlin, was engaged for the Berlin State Opera Company. He has been cast to sing the role of Hagen in the Ring Cycle at the Wagner Festival in Bayreuth this summer.

Nora Fauchald studied in the Opera School of the Berlin Hochschule and gave several successful recitals in Europe. She recently returned to this country and on Jan. 27 gave a recital at Town Hall.

A young Armenian singer, Araxie Hagopian, after study in Dresden, is now singing with the Düsseldorf Opera Company in Germany. Marie Edelle is studying in Berlin and gaining experience by singing in one of the smaller opera companies. Pearl Besuner and Grace Divine are members of the Metropolitan Opera Company.

Hilda Burke is a member of the Chicago Civic Opera Company. Dudley Marwick sang with the German Grand Opera Company last year. On Feb. 3, he sang in the production of Bach's "Phœbus and Pan," given by the Friends of Music. Chauncey Parsons continued his studies with William S. Brady, and has given many radio recitals.

### RULING AIDS MUSICIANS

#### Society of Composers May Sue to Protect Copyrights

WASHINGTON, D. C., March 5.—According to an announcement of the U. S. Department of Justice, the way is now clear for the American Society of Composers, Authors and Publishers to legally maintain ownership of music copyrights through suit entered by its president.

The District Court for the Western District of Missouri, in overruling a motion to dismiss a suit for copyright infringement, has held that where several owners of several distinct copyrights for separate musical compositions assigned a portion of their rights to the American Society of Composers, Authors and Publishers the president of the society and the several copyright owners may join in a suit for infringement of the various copyrights.

The suit referred to was entered by Gene Buck, as president of the society, against R. J. Brewer and others, charging unlicensed performance of copyrighted music. The defendants asked dismissal of the suit on the ground that the composers, individually, should sue, and that suit entered by the president of the organization of which they are members should have no standing. This the court overruled. A. T. M.

### New York Recitals

(Continued from page 30)

Kaufman, of a Caprice by Kreutzer. This latter, brief, breathlessly fast, and piquant, the violinist, at the urgent request of the audience, repeated, and bowed acknowledgments with the composer. "Estrellita" by Ponce-Heifetz, and Kreisler's Variations on a Theme by Corelli, and "Tambourin Chinois" completed the program. Mme. Luboshutz plays with commendable assurance. She has good basis for it in her complete technical equipment and her rich, flexible tone production. A large audience heard her with enthusiasm. Z.

#### Madeleine Monnier, 'Cellist

Madeleine Monnier, 'cellist, gave a recital of unusual interest in Steinway Hall on the evening of March 2, with Raymond Bauman at the piano. Miss Monnier played with taste and fine tone a program ranging from Handel to Rubin Goldmark, who accompanied her in his original composition entitled "Adon Olom" from the Hebrew ritual. Lalo's Chants Russes was especially well played, and Spanish Songs by Nin had much local color as well as fine intrinsic tone. Throughout the program Miss Monnier displayed solid musicianship and a generally artistic approach to all numbers played. J.

#### Works by Boris Levenson Heard

A concert of compositions by Boris Levenson was given at the Educational Alliance on the evening of March 2. The composer was at the piano for his "Pavilion of Dreams," a cycle of four songs of old Japan, and three Jewish songs, sung by Esther Birsh; four Russian songs, by Charles P. Zimnoch, tenor; and three violin numbers played by Senia Antek.

### Orchestral Concerts

(Continued from page 14)

For the second half of the program the orchestra descended to the pit and ceded the stage to Anita Zahn, or merely Anita, solo dancer of Isadora Duncan traditions, who set herself the formidable task of interpreting the first movement of the Franck symphony. She was at her best, however, in the gay Mozart minuet and Hadley's sparkling Bacchanale, which gained her much applause. L.

#### Philharmonic-Symphony and Spalding

New York Philharmonic-Symphony, Bernadino Molinari, conductor; soloists, Albert Spalding, violinist; Heinrich Gebhard, pianist; Carnegie Hall, Feb. 20, evening. The program:

Overture, "Fingal's Cave," Op. 26  
..... Mendelssohn  
Concerto Gregoriano, for Violin and  
Orchestra ..... Respighi  
Mr. Spalding  
"A Pagan Poem" (After Virgil) for  
Orchestra with Piano, English Horn  
and Three Trumpets. Obligati.. Loeffler  
Piano: Mr. Gebhard Horn: M. Nazzi  
Trumpets: S. Lubalin, J. Lubalin,  
M. Ricci  
Notturmo and Rondo Fantastico,  
Op. 28 ..... Pick-Mangiagalli  
Rákóczy March ..... Berlioz

The departing Mr. Molinari prepared a program of exceeding interest for his last group of concerts. Respighi's transmutations of the Gregorian chant, alternately austere and rhapsodic, were effectively interpreted. Mr. Spalding handled its tumultuous passages, its startling measures of double stops, its fervid legatos, with the power, the introspective feeling and the assured skill characteristic of his art. The mood of Loeffler's music, so amazingly reflective of the passions and imagery in the Virgilian love incantation, was recreated with great beauty. The visiting pianist, from Boston, made himself a part of the orchestra, sitting within it, and joined there by the three sombre trumpeters, who at first played off stage. The program's novelty was the Pick-Mangiagalli works, two short, finely conceived melodic interludes. The old war piece of Berlioz, in an energetic reading, brought the concert to a rousing close. F.

#### Hadley Gives Wagner Program

Manhattan Symphony, Henry Hadley, conductor; soloist, Julia Peters, soprano; Carnegie Hall, Feb. 25, evening. Wagner program:

Overture to "Rienzi"  
Prelude to "Lohengrin"  
"Elsa's Dream" from "Lohengrin"  
Miss Peters  
Prelude and Love-Death from "Tristan und  
Isolde"  
Overture to "Tannhäuser"  
"Dich, Teure Halle" from "Tannhäuser"  
Miss Peters  
Siegfried's Rhine Journey from "Götter-  
dämmerung"  
Overture to "Meistersinger"

This was a benefit concert for the Lutheran Hospital. Mr. Hadley's playing of all the works given showed musicianship and careful preparation. The "Rienzi" was particularly well given, and while some exception might have been taken to certain dynamic variations in the "Tristan," Mr. Hadley was consistent throughout.

Miss Peters sang with authority, and her rendition of the difficult aria of Elisabeth was especially praiseworthy, winning her something of an ovation from her hearers. J.

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## TWIN CITIES CHEER WAGNERIAN WORKS

Complete "Ring" Given by  
Visiting Company—Club  
Sponsors Series

MINNEAPOLIS, March 5.—A musical event of importance to the Twin Cities and the entire Northwest was the presentation by the German Grand Opera Company of the complete "Ring" tetralogy of Wagner, at the St. Paul Auditorium on four successive evenings, Feb. 10 to 13. The Women's City Club of St. Paul; Mrs. C. O. Kalman, its president, and C. O. Kalman, local sponsors of grand opera and symphony, deserve much credit for the success of the engagement. The performances were attended by huge audiences.

The four immense sections of the "Ring" had been heard here before individually, "Walküre" especially, but as a unit it had never been presented in the Northwest.

Particularly fine performances were given of "Walküre" and "Götterdämmerung," which were led by Ernst Knoch, a conductor familiar here through his Minneapolis engagements of earlier years.

When Johanna Gadski in the second act of "Walküre" projected the Valkyrie call, the audience broke into a storm of enthusiasm. Her scene with Wotan in the last act of this opera and the first act duet with Siegfried, the conspiracy trio and the final immolation scene in "Die Götterdämmerung" were superb.

Johannes Sembach was a masterly Loge in "Das Rheingold" and a bland Siegfried in "Die Götterdämmerung." Karl Jörn was excellent as Siegmund in "Die Walküre." Carl Braun was a capital Fasolt in "Das Rheingold." His Hagen in "Die Götterdämmerung" proved his versatility. Alexander Larsen as Mime in "Das Rheingold" and in "Siegfried" was splendid. Rudolph Ritter made a fine Siegfried. Juliette Lippe was Sieglinde in "Walküre." The American soprano served well in her difficult role. On the farewell evening, Miss Lippe appeared as Guttrune.

Sonia Sharnova, as Fricka, used her rich contralto effectively. There were two very acceptable Wotans during the series, that of Richard Gross, and that of Gotthold Ditter.

The vocal ensemble and the orchestral music, were beautiful throughout. Ernest Mehlich alternated with Mr. Knoch as conductor. The scenic investiture was artistic.

VICTOR NILSSON

## GERMAN OPERA COMPANY APPEARS IN MILWAUKEE

Visiting Troupe Gives Mozart Work  
and Three Wagnerian  
Music Dramas

MILWAUKEE, March 5.—The German Opera Company opened its series here with Mozart's "Don Juan" which was given with fine results. Franz Egenieff, baritone, played the title rôle proving fully adequate to all demands. Margaretha Baumer as Donna Anna revealed a lovely soprano voice. Other parts were well taken by Edna Zahm, Milo Miloradovich and Josef Lyngel. Ernst Mehlich conducted.

A lively interpretation of "Tristan and Isolde" was given under the baton of Ernst Knoch. Karl Jörn was an ardent lover.

Juliette Lippe was Isolde. Richard Gross as Kurwenal sang with triumphant power. Laurenz Pierot was a powerful, dignified King Marke.

Johanna Gadski was the center of interest in "Walküre," and she received an ovation. Gotthold Ditter, Bennett Challis and Johannes Sembach were among the other members of the cast.

"The Flying Dutchman" was conducted by Mr. Mehlich. Richard Gross, Margaretha Bäumer, and Karl Jörn took the principal rôles.

Margaret Rice was the local manager of the series.

C. Q. SKINROOD

## CLEVELAND ORCHESTRA PLAYS IN PROVIDENCE

Appears under Sponsorship of Newly  
Organized Music Association—  
Glee Club Concert Given

PROVIDENCE, March 5.—Nikolai Sokoloff and the Cleveland Orchestra gave a concert on Feb. 18, in Infantry Hall. An audience of more than 2000 was thrilled by the magnificent playing of the orchestra. Margaret Matzenauer, contralto of the Metropolitan Opera Company, was the soloist.

The concert opened with the lovely Brahms Symphony No. 2, in D Major. Mme. Matzenauer sang, with the orchestra, the aria from "Orfeo ed Euridice" by Gluck, with dramatic power and vocal skill. She was received with enthusiasm and repeatedly recalled. Later in the program she sang Adriano's aria from "Rienzi" by Wagner. The other numbers, superbly played by the orchestra, were two excerpts from "Le Carnaval du Parnasse" by de Mondonville (played for the first time in Providence), Mousorgsky's Introduction to "Khovantchina," and the Overture to "Tannhäuser."

This concert was made possible through the recently organized Providence Music Association, of which Mrs. Henry Dexter Sharpe is president. This association also sponsors the Providence series by the Boston Symphony and brought here, earlier in the season, the Detroit Symphony with Ossip Gabrilowitsch as conductor and piano soloist.

The University Glee Club of Providence, of which Berrick Schloss is conductor, gave the second concert of its nineteenth season in Memorial Hall on Feb. 15. J. Rosamond Johnson and Taylor Gordon were the assisting artists. The singing of the glee club was excellent in two Handel numbers, "Let Their Celestial Concerts" from "Samson" and "Hallelujah, Amen" from "Judas Maccabaeus," "A Broken Melody" by Sibelius and Schubert's "Am Meer." Earl P. Perkins was at the piano for the club.

N. BISSELL PETTIS

## Soloists Announced for Bach Festival

BETHLEHEM, PA., March 5.—The soloists for the Bach Festival, to be given here by the Bach Choir on May 16 and 17, under the leadership of Dr. J. Fred Wolle, have been announced. On Friday, at both sessions, when cantatas will be sung, the soloists will be Ernestine Hohl Eberhard, soprano; Grace Divine, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann, bass. On Saturday, in the Mass in B Minor, the soloists will be Esther Dale, soprano; Miss Divine, Arthur Hackett, tenor; Mr. Tittmann and Robert M. Crawford, basses.

## SHATTUCK IS SOLOIST

Pianist Heard with Chicago Forces on  
Milwaukee Visit

MILWAUKEE, March 5.—As soloist with the Chicago Symphony in its concert in this city on Feb. 24, Arthur Shattuck, pianist, was heard in the Rubinstein D Minor Concerto. He is a former resident of this State. There were breadth and nobility of conception in Mr. Shattuck's work. His playing, although virile, did not lack beauty in legato passages.

He was recalled six or seven times, the large audience giving him an ovation.

The Chicago Symphony gave an adequate but restrained accompaniment under the baton of Eric DeLamarter, Frederick Stock being absent.

Mr. DeLamarter presented his own suite, "The Betrothal." This is an interesting but rather conservative composition, with good melodic content and

harmonically only barely touched by modernism. The orchestra gave also the Haydn "Surprise" Symphony, Mendelssohn's Overture to "Midsummer Night's Dream" and one of Dvorak's Slavonic Dances.

The concert was given under the management of Margaret Rice in the Pabst Theatre.

Robert Adams-Buell, pianist, appeared in recital at the Milwaukee Art Institute on Feb. 23. The Art Institute was jammed to the doors, and many were unable to gain admission to the galleries. Opening with a Paderevski Theme and Variations, he played the Joseffy arrangement of a Pergolesi Pastorale, a Handel hornpipe transcribed by Percy Grainger, and a Bach Prelude and Recitative. Each was given a scholarly reading, well conceived and carefully proportioned. He closed with a brilliant rendition of the Liszt Rhapsody, No. 10. The concert was one given in the series by the Civic Concert Association. C. O. SKINROOD

## Passed Away

G. Waring Stebbins

G. Waring Stebbins, for twenty years organist of the Plymouth Church, Brooklyn, died at his home in that city, on Feb. 21, after an illness of many months. Mr. Stebbins was born in Albion, N. Y., June 16, 1869. His organ studies in this country were pursued under Huntington Woodman and William C. Carl. He later went to Europe where he pursued his studies under Alexandre Guilmant in Paris and Georg Henschel in London.

Mr. Stebbins is survived by his wife who was Caroline T. Worth of Brooklyn, and by one daughter. Besides his activities as an organist he had also published a number of anthems and thirty compositions for organ. Mr. Stebbins had also been organist at Emmanuel Baptist Church for seventeen years. He was one of the founders of the American Guild of Organists.

Dr. Floyd S. Muckey

Dr. Floyd S. Muckey, throat specialist, who devoted many years to the study of voice production, died suddenly of apoplexy on Feb. 28, while listening to a pupil sing. Dr. Muckey had suffered a stroke two years ago and had been nearly blind following a cerebral hemorrhage in 1926. Dr. Muckey, who was seventy-two years old, carried on extensive researches at Columbia University with Professor William Hallock from 1893 to 1913, making important discoveries in acoustics of singing. He had lectured for a number of years at the Post-Graduate Medical School. He is survived by his widow, a son and a daughter.

Alice Verlet

BRUSSELS, Feb. 26.—Alice Verlet, Belgian coloratura soprano, died here recently following an operation. Miss Verlet rallied immediately following the operation, but a few days later her heart became affected and death came suddenly.

Miss Verlet was born in Brussels in 1874, and received her education here. She sang at the Opéra-Comique in Paris and also at Monte Carlo, Aix-

les-Bains, Bordeaux and Covent Garden, London. She was a member of the Chicago Opera Company during the season of 1915-16, and was heard in America in concert during that season and again in 1922. An accomplished linguist, her song repertoire included songs in French, German, Italian and English. In opera she was usually heard in French and Italian roles, some of her most popular ones being Marguerite in "Huguenots," Chimène in "Le Cid" and the leading soprano roles in "Faust," "Lucia" and "Manon."

Jennie May Stoddard

DETROIT, MICH., March 5.—Jennie May Stoddard, contralto, died in Henry Ford Hospital on Feb. 14, following an illness of ten days. Miss Stoddard was born in Detroit on Aug. 22, 1862. For eleven years she was contralto soloist in the Jefferson Avenue Presbyterian Church, going from there to the Grand River Avenue Methodist Church, where she directed the choir for eight years, and thence to St. Matthias' Church, where she had been choir director for the past sixteen years. She was a member of the Euterpe Ladies Quartet, the Chaminade Quartet, the Hudson Ladies Quartet, the Tuesday Musicales Chorus and the Tuesday Musicales Triple Trio. Miss Stoddard was president of the Michigan Music Teachers' Association in 1914.

Count Nikolaus Seebach

DRESDEN, March 1.—Count Nikolaus Seebach, formerly director of the Royal Opera at Dresden, died here recently. During his period as intendant at Dresden, a number of Strauss operas, including "Salome," "Elektra" and "Der Rosenkavalier," had their world-premieres here.

Christopher Bathman

CHATTANOOGA, TENN., March 5.—Christopher Bathman, pianist, at one time the accompanist of Jenny Lind, died here on Feb. 7, at the age of ninety. Mr. Bathman is said to have been discovered by P. T. Barnum as a street musician. He toured Europe with Jenny Lind under Barnum's management, and was afterwards heard with her in this country.



## U. S. Conservatory

(Continued from page 3)

directors shall consist of nine members.

"Three members shall be professional musicians of high standing and achievement, three members from musical organizations, and three members eminent educators or other persons of high character and administrative capacity. The director general shall be ex officio member of the advisory board of directors.

"The terms of office of the respective members of the advisory board of directors shall be for a term of three years, except that at the time of organization three members shall be appointed for one year, three for two years, and three for three years. The appointment of the first director general shall be considered temporary until the organization of the national conservatory has been completed, when a permanent director general shall be selected and with the approval of the advisory board of directors shall be appointed by the general board of regents.

### Curriculum to Be Drawn By Committee

"The board of regents shall also appoint a committee of expert musicians and educators for the purpose of preparing a curriculum of studies for the national conservatory and for shaping the general policy of that institution.

"The general board of regents, through the director general, shall have power to select sites and purchase or accept by gift the necessary grounds for the purposes of the conservatory or its branches or to accept funds or donations for the purpose of erecting and maintaining such conservatory or its branches. They shall have power to accept gifts for the purpose of encouraging musical education in general or act as custodian of funds given or donated for the purposes aforesaid.

"The board of regents shall have full power and authority to conduct, through the director general and the advisory board of directors or other persons appointed by them, all the affairs of the conservatory, and shall have power and authority to establish by-laws, rules, and regulations for the conduct and control of its officers and employees, and shall have power to establish rules and regulations governing the employment of all officers, aides, and employees necessary for such a conservatory, or rules governing the appointment of the advisory board of directors, and fix salaries of all officers and employees of the conservatory, and shall have power of removal of any officer or employee of the conservatory and of members of the advisory board of directors in accordance with the rules and regulations adopted by said board of regents.

"All employees of the conservatory unless excepted by the President of the United States shall be appointed in accordance with the Federal civil service laws, except the faculty of the conservatory, consisting of teachers, aides, professors, and lecturers, who shall be appointed by the director general and approved by the advisory board of directors and by the general board of regents.

### Foreign Lecturers Admitted

"All officers and employees of the national conservatory shall be citizens of the United States, except musical authorities invited to give a course of lectures, who may be subjects or citizens of foreign countries.

"Immediately upon appointment, the

## School Players, on Tour, Give New York Concert



The National High School Orchestra Serenades President Hoover (Second from Left in Group at Right)

Illustrating the remarkable work for music appreciation achieved by first-hand performance of symphonic music, a unit of the National High School Orchestra, composed of some 180 young players from many states, was heard in concert in Carnegie Hall on the evening of Feb. 28. Joseph E. Maddy conducted the huge organization ably, and Ernest Hutcheson was a superb soloist in Liszt's Piano Concerto No. 1, in E Flat. The concert, given under the auspices of the Juilliard Musical Foundation, was one of a series presented on tour, the proceeds of which are to

be devoted to the National Orchestra Camp at Interlochen, Mich.

The orchestra achieved some very creditable things in the course of a program which included also Tchaikovsky's "Pathétique" Symphony and Ernest Bloch's epic rhapsody, "America," which won the symphonic prize offered by MUSICAL AMERICA several years ago. Although hampered somewhat by nervousness in the first movement of the symphony, the players soon bettered their standard of performance. The strings, though they did not produce the resonance of a professional organ-



Joseph E. Maddy, Conductor of the National High School Orchestra

ization, played quite commendably. The woodwinds and the brasses were much outnumbered, but also had their moments of effectiveness. Especially interesting was the way in which the small group of percussion players rose to the difficulties in the final section of Bloch's work and in Liszt's rather claptrap Concerto. Naturally, with so large an amateur group, balance and unanimity of attack were not always achieved.

Mr. Maddy deserved congratulations for his training and leadership of the large orchestra. He was recalled repeatedly, as was Mr. Hutcheson after his full-toned and virtuosic projection of the Liszt work. The players were called to rise often in response to applause and at the close were accorded a very cordial ovation. M.

general board of regents shall organize and proceed with their duties provided in section 2.

"Upon the organization and establishing of the conservatory, or earlier, the general board of regents, through the director general and with the approval of the advisory board of directors, shall appoint a dean of the faculty of the National Conservatory of Music, who shall be a musician of eminent ability, experience, and achievement.

"The advisory board of directors shall meet at least quarterly, or whenever the director general considers it necessary to convene them. Four members shall constitute a quorum. The general board of regents shall meet annually.

"The general board of regents, through the director general, may appoint additional advisory boards or committees in such sections of the country as may be deemed necessary. Members of the advisory board of directors or other boards or committees created by the general board of regents who will attend meetings at the suggestion of the director general shall receive per diem pay not exceeding the sum of \$10 and actual expenses from and to the place in which such members may reside."

A provision for scholarships is included.

"The director general, with the approval of the advisory board of directors, shall fix the standard for admission of pupils to the various departments of the conservatory. He shall

fix the number of students to receive free scholarships by competitive examinations, according to rules prescribed by the director general, and board of directors.

"The general board of regents, through the director general, and with the approval of the advisory board of directors, shall have power to grant the degrees or diplomas or certificates of merit or recommendation to pupils and to music teachers of good standing who have complied with the standards and regulations of teaching required by the faculty of the national conservatory or who have successfully passed an examination as prescribed by the director general.

"Diplomas from conservatories or music schools of high standing, or certificates from music teachers of authority, may be taken in lieu of examination, as approved in each case by the director general."

### Appropriations for Building

The practical details of appropriations and other financial matters are set forth as follows:

"There is hereby appropriated, out of any money in the Treasury not otherwise appropriated at the time of the passage of this Act, the sum of \$50,000 or \$20,000, to be disbursed under regulations prescribed by the general board of regents for the purposes set forth in section 5 of this Act and for expenses of the office of the director general and of the general board of regents.

"When the amount of \$5,000,000 or more shall be in the custody of the United States Treasurer or special committee appointed for that purpose by the Board of Regents, from donations received, for the purpose of maintaining the national conservatory, Congress shall appropriate a sufficient amount for a building for the conservatory.

"If the fund derived from donations, the interest of which shall exceed the required running expenses of the conservatory, the surplus may be used to establish branches in other sections of the country, as the advisory board of directors and the director general may decide."

ALFRED T. MARKS

### Fontainebleau Artists Give Recital

A program of French music was given by alumni of the Fontainebleau School of Music at the National Arts Club Feb. 26. The artists who took part included Rhea Massicotte and Clegg Monroe, vocalists, Blanche Hubbard, harpist, Quinto Maganini, flutist, John Fraser, cellist, Milton Feher, viola, Louise Talma, Mary Schenck, John Elvin, Gerald Reynolds and Leopoldine Damrosch, pianists.

### Chicago Opera to Produce "Meistersinger"

CHICAGO, March 5.—The Chicago Civic Opera Company will add Wagner's "Die Meistersinger" to its repertoire for the first time next season. Rehearsals have already begun. A. G.